UNIVERSITY OF ALBERTA LIBRARY
0 0002 0609 186

ORGAN 195

Ex libris
Universitatis
Albertaensis

QUAECUMQUE VERA

Digitized by the Internet Archive
in 2026 with funding from
University of Alberta Library

https://archive.org/details/birch_195ob

SIX FUGUES,

FROM

"Das wohltemperirte Clavier"

BY

BACH

Arranged for the Organ

BY

HERBERT S. OAKELEY.

Prof: Mus: Univ: Edinbʳ.

Ent. Sta. Hall.

Price Complete 2/6

London Sacred Music Warehouse.
NOVELLO, EWER & Cº
Music Sellers (by Appointment) to Her Majesty,
1, BERNERS STREET, W. AND 35, POULTRY, E.C.

"The musical world possesses no more splendid monument of the highest perfection of Art than the works of J. S. Bach, the admirable and unequalled contemporary of Handel. And as it required several centuries to comprehend and appreciate the beauties of a Shakspeare, so Bach still stands as a gigantic image before us, rather wondered at than understood, rather known and esteemed by name than by his works. All the compositions of this immortal master are written in that strict, classical, and imperishable style, which alone remains elevated above every change of fashion, and every variation of taste,—which, like the eternal truths of mathematical science, is subjected to no caprice; and which even he himself only brought to the highest degree of perfection, by knowing how to unite all the secrets of the most abstract and subtle harmonic combinations with *true beauty and sublimity;* and who became thereby the teacher and lawgiver to all future times."—Carl Czerny.

LIBRARY
UNIVERSITY OF ALBERTA

PREFACE.

In arranging for the Organ these Nos. of Bach's "wohltemperirtes Clavier," the Editor has, for the moſt part, followed the reading of Franz Kroll (Peters, 1863), the ſuperiority of which, taken as a whole, to previous editions ſeems to be proved by the fact of Herr Kroll having been ſelected by the Committee of the Leipzig "Bach Society" to edit this immortal work in the fourteenth volume (1864) of the ſuperb collection of Bach's compoſitions—a collection unrivalled not only as being correct beyond precedent, but alſo as a ſpecimen of perfect muſical typography—which Meſſrs. Breitkopf and Härtel have been iſſuing each year ſince 1851. This volume is allowed by thoſe qualified to form a judgment, to contain the beſt verſion of the "Forty-Eight Preludes and Fugues" which has been publiſhed. An admirable preface is alſo given in that edition, and an appendix of upwards of ſixty pages in which every ſhade of variation of reading, whether in autograph, MS. copies, or printed editions of the work is quoted in muſical type and examined. Reference to this highly intereſting appendix will amply repay all ſtudents and true lovers of this undying muſic of the ſublime maſter.

An inveſtigation ſo complete and exhauſtive obviouſly relieves from a vaſt amount of labour and reſearch thoſe who would wiſh carefully to edit or to arrange all or portions of "Das wohltemperirte Clavier." In the preſent edition, however, no reading has been haſtily diſmiſſed or adopted, but all good readings have been carefully conſidered and compared. In ſeveral inſtances the Kroll verſion has not been followed, and this is eſpecially the caſe in No. 6 (Fugue No. 17, Book 2—perhaps the moſt beautiful of the 48), in which the editor has been guided by the original MS, in Bach's own handwriting, No. 274 in the Royal Library at Berlin, which he has had the privilege of inſpecting, rather than by the autograph—the only other one of this fugue which exiſts—in poſſeſſion of Profeſſor A. W. Bach, of Berlin, which ſeems to have been followed in moſt other editions. It may be added that the late Dr. Johann Schneider, (under whom the underſigned ſtudied the Organ at Dreſden,) who was allowed to be one of the higheſt authorities of his day concerning Bach, preferred the reading which is here given.

Theſe ſix fugues have not, it is believed, been hitherto publiſhed in this country in the form in which they are now preſented, and a few words with regard to ſome points in this arrangement of them ſeems here required. It will be obſerved that in the two three-part fugues, No. 1 and No. 5, the baſs part is occaſionally given to the left hand inſtead of to the Pedal. This has been done becauſe in ſuch fugues the effect is conſiderably enhanced by the three-part harmony being ſometimes heard on the Manuals, and alſo becauſe the ſubſequent entry of the Pedal is rendered more telling and effective after a few bars reſt in paſſages which are often leſs ſuited to feet than hand. Such paſſages are, in one or two inſtances, aſſigned to the Manual alſo in the four-part Fugues.

Nos. 2 and 4 are tranſpoſed a ſemitone lower, the original extreme keys, G ſharp minor and D ſharp minor, being ſcarcely ſuitable for the organ even if tuned as fortunately moſt organs are now tuned to equal temperament. As regards No. 4 there is a tradition that Mozart, who is ſaid to have had a ſpecial predilection for this fugue, played it in D minor.

It has been conſidered beſt not to ſuggeſt the ſtops which may be effectively employed in playing theſe fugues, for the ſame reaſons as thoſe given in Mendelſſohn's preface to the Engliſh edition of his Organ Sonatas, in which he remarks that

> "Every Organ has its own peculiar mode of treatment"—as to regiſtering—"and the ſame nominal combination does not produce exactly the ſame effect in different inſtruments. ...... By Fortiſſimo, I intend to deſignate the Full Organ; by Pianiſſimo, I generally mean a ſoft 8 foot ſtop alone; by Forte, the Great Organ, but without ſome of the moſt powerful ſtops; by Piano, ſome of the ſoft 8 feet ſtops combined; and ſo forth."

It needs but to be added that if the publication of theſe glorious Fugues in this form ſhould cauſe them to become more generally known, the editor will rejoice that an arrangement originally deſigned for the uſe of his organ ſtudents, will have been the means of in ſome meaſure contributing to a wider appreciation of the mighty genius and majeſty of Sebaſtian Bach.

H. S. OAKELEY.

Edinburgh, 1868.

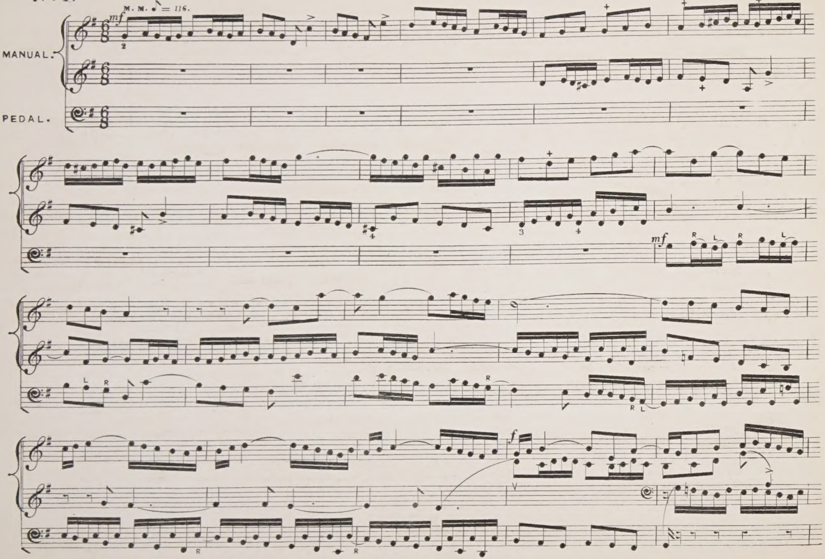
2638687

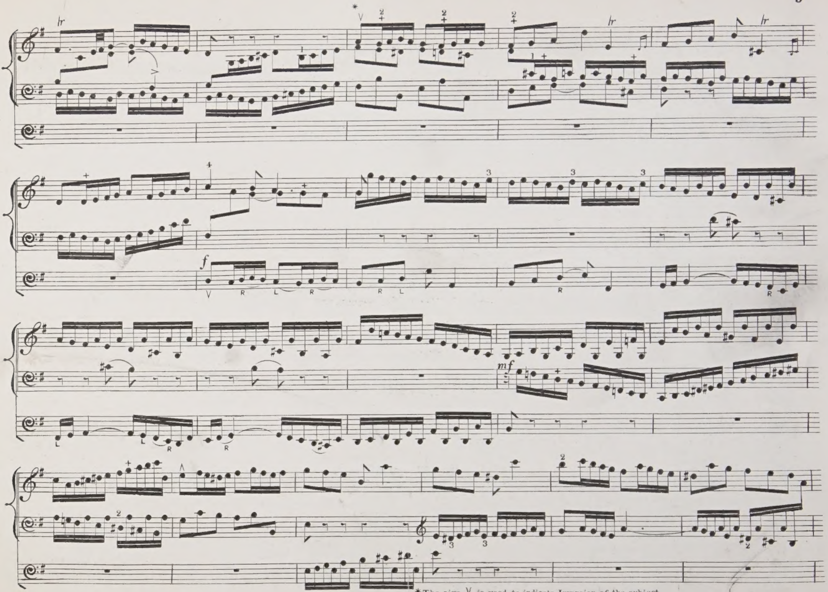
BWV 860

Nº 1.

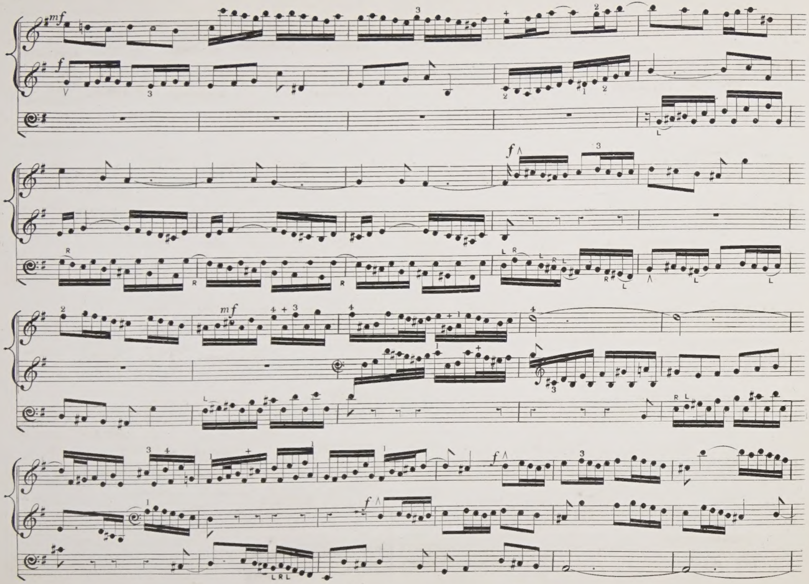
Nº XV. Book 1.

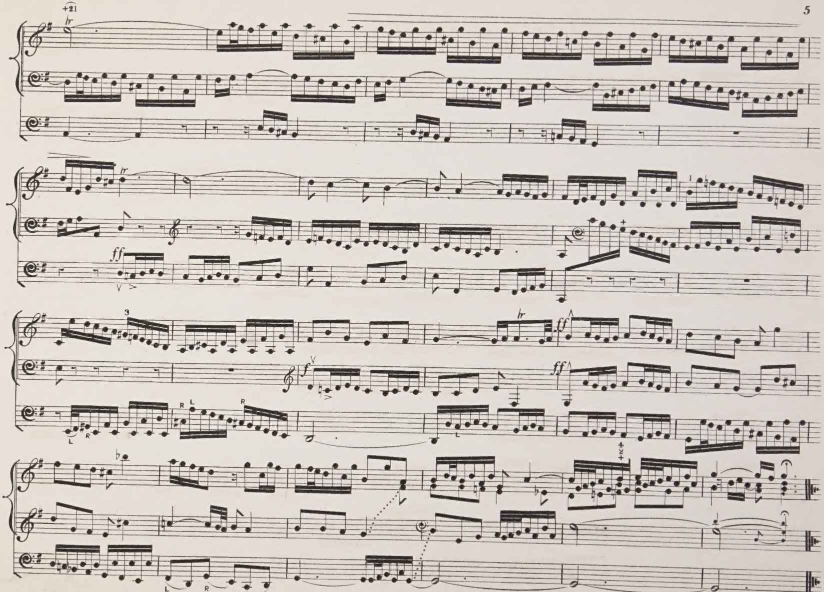
J. SEBASTIAN BACH.





*The sign V is used to indicate Inversion of the subject.


mf
f
3
+
2
V
1
R
L
f
4
mf
+
Λ

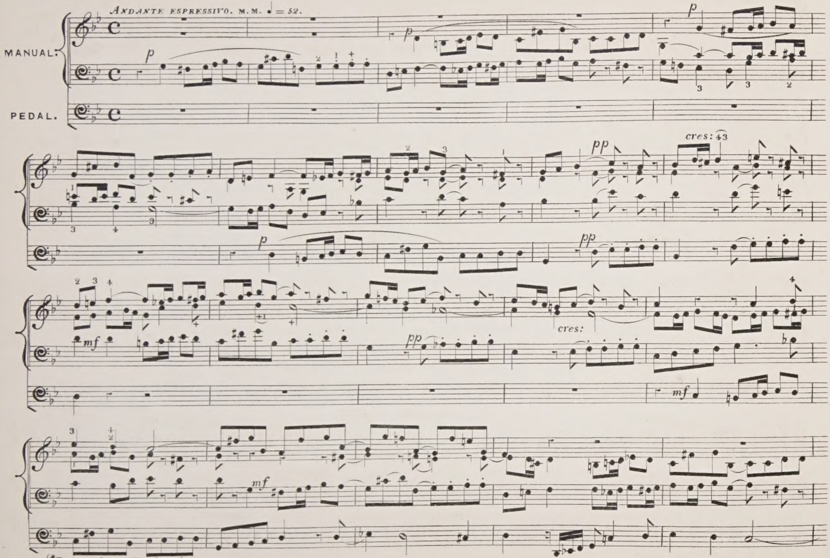

+21
tr
ff
V
3
L
R
f
V
>
4
2
+

463

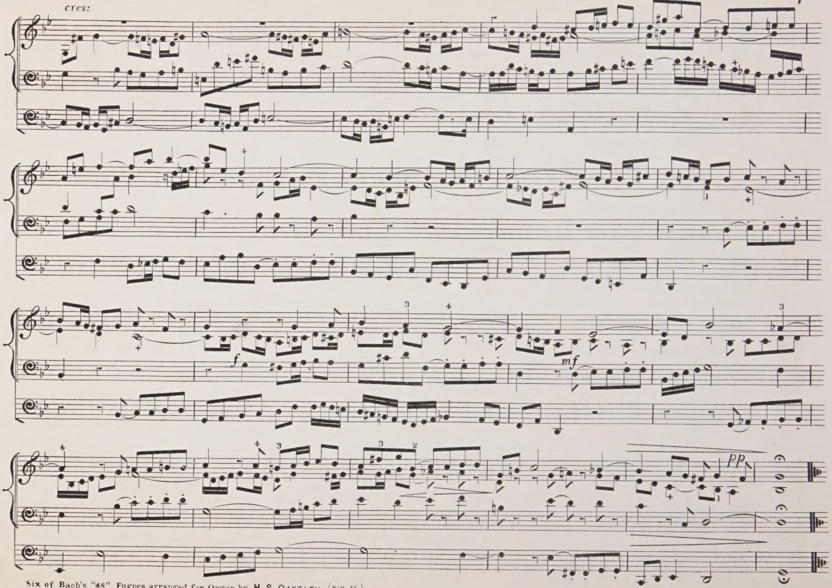
Nº 2.

Nº XVIII. Book 1*

J. SEBASTIAN BACH.



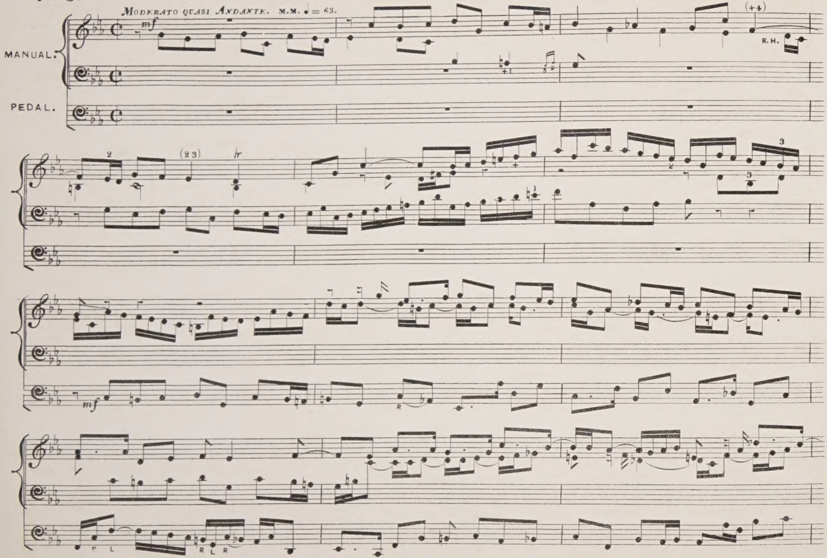
(*Transposed a semitone lower.)

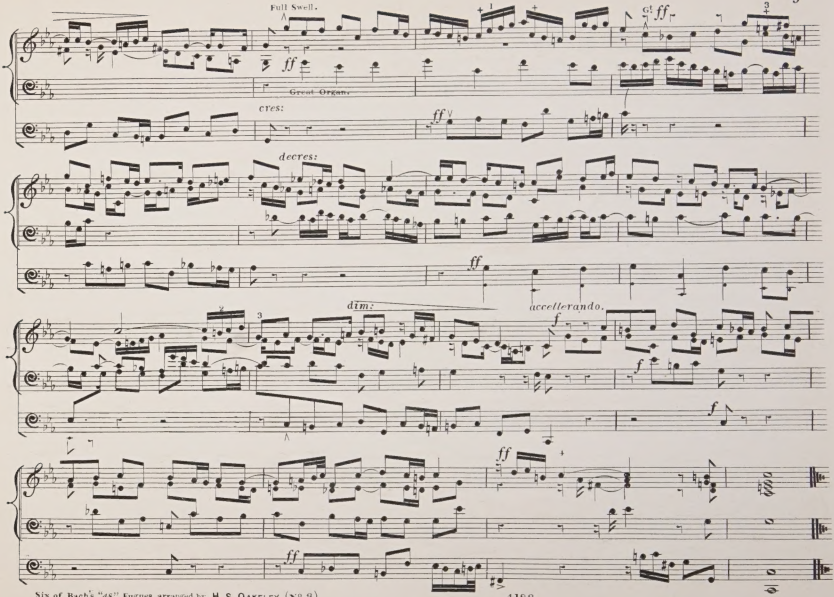

cres:
f
mf
pp

Nº 3.

Nº 11. Book 2.

J. SEBASTIAN BACH.

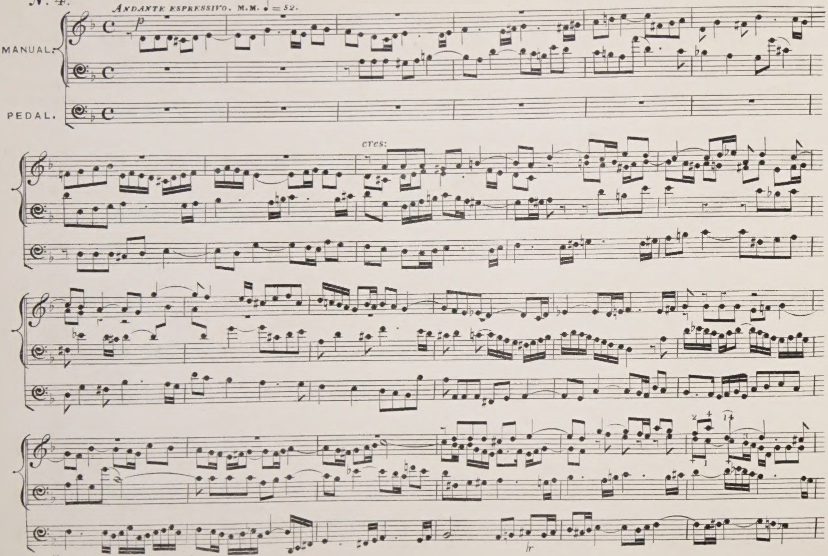



Full Swell.
ff
Great Organ.
cres:
ff
Gt ff
decres:
ff
dim:
accellerando.
f
f
f
ff
ff

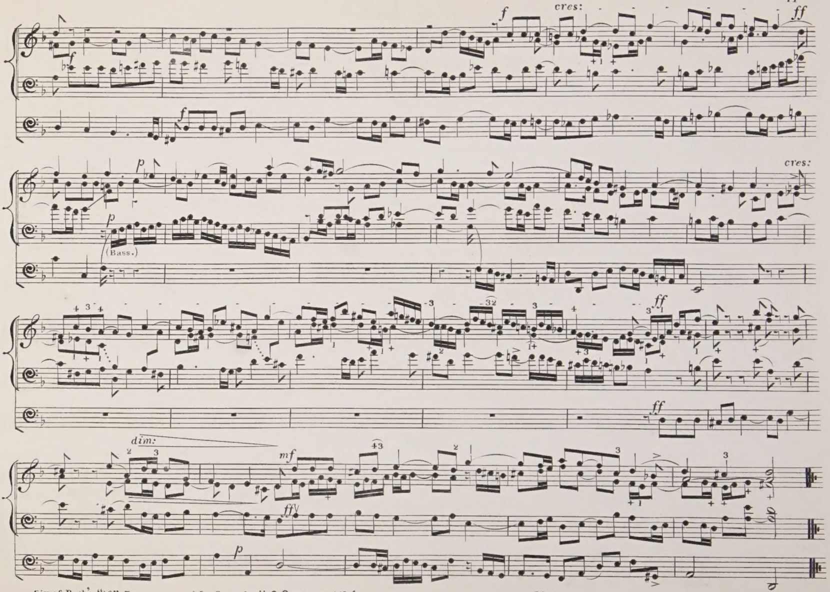
Nº VIII. Book 2*

J. SEBASTIAN BACH.

Nº4. 60



(*Transposed a semitone lower.)

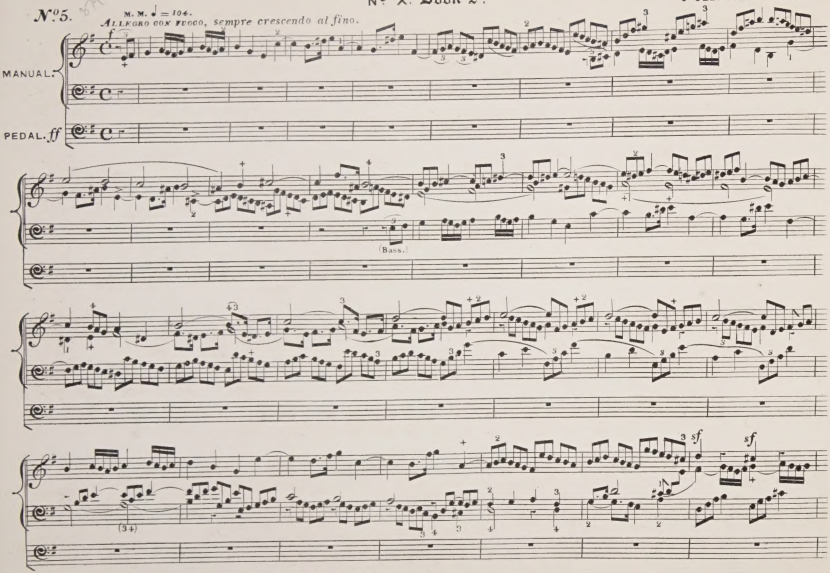

f
f
cres:
ff
f
p
p
(Bass.)
cres:
ff
ff
dim:
mf
ff

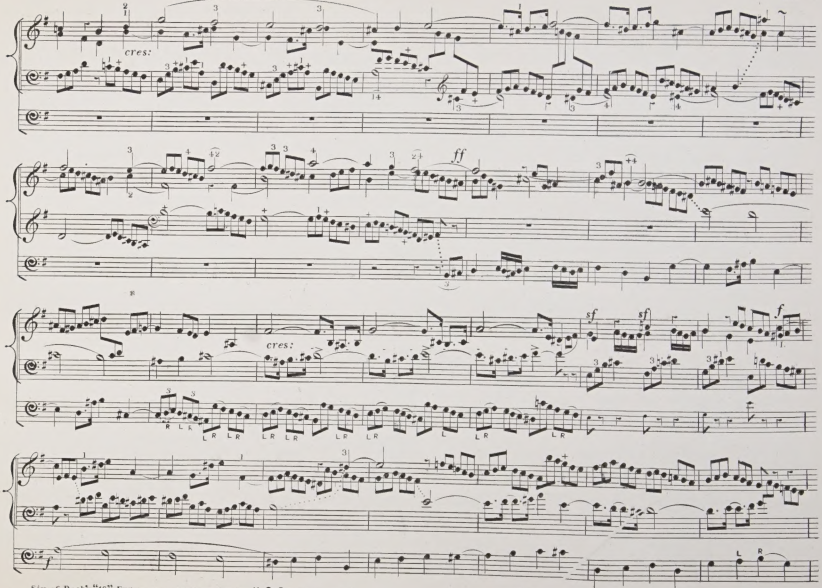
Nº X. Book 2.

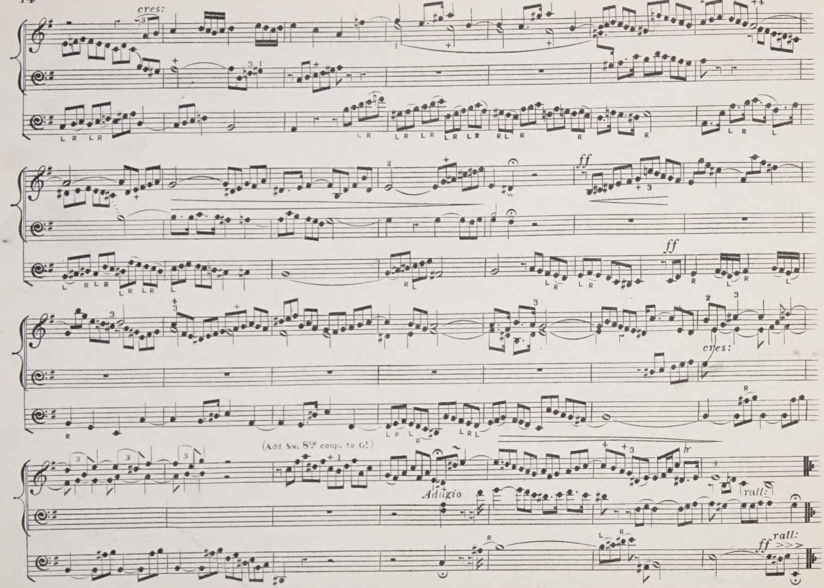
J SEBASTIAN BACH.

Nº5.

M. M. ♩ = 104.
Allegro con fuoco, sempre crescendo al fino.




cres:
ff
cres:
sf
sf
f
f
L R L R
L

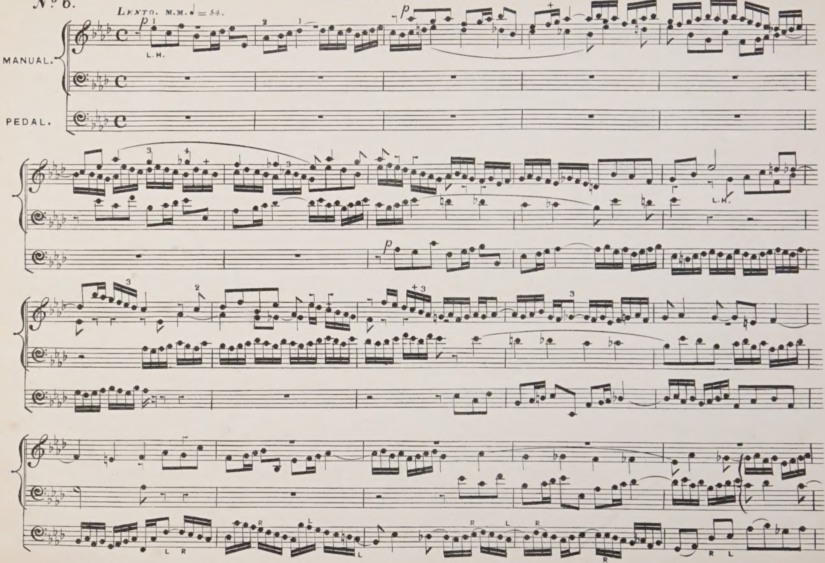

cres:
ff
ff
cres:
(Add Sw. 8ve coup. to Gt)
Adagio
rall:
ff
rall:

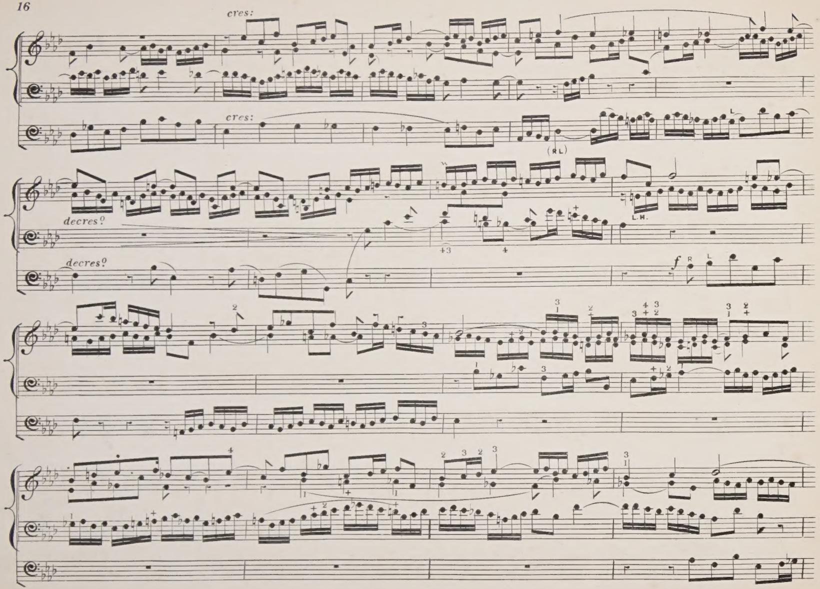
286

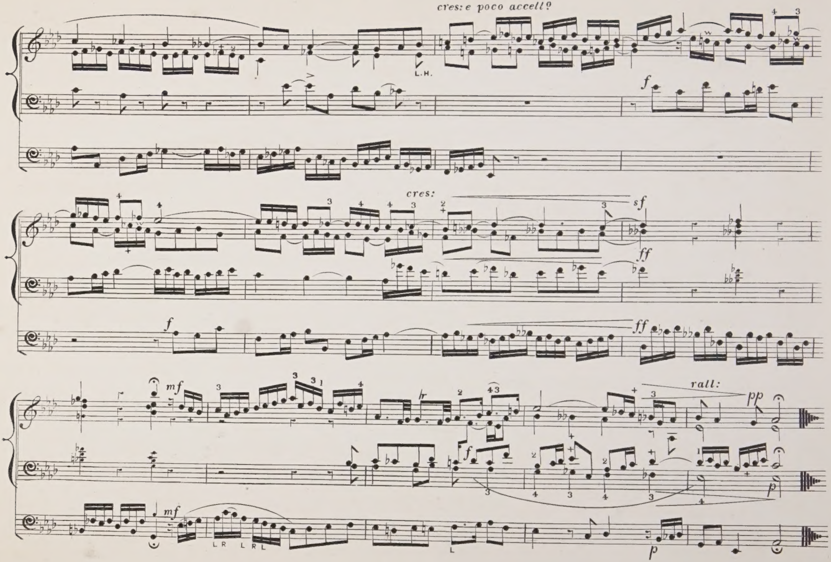
No 6.

No XVII. Book 2.

J SEBASTIAN BACH.




cres:
cres:
(RL)
decres?
decres?
+3
4
L.H.
f
R
L
L


cres: e poco accell?
L.H.
f
cres:
sf
ff
f
ff
mf
mf
rall:
pp
p
p
L R L R L
L

No. 26. FUGUE IN D (JOHN BENNET. 1570-1615) arranged by A.W. MARCHANT. Price 2/-

TRANSCRIPTIONS FOR THE ORGAN

OF STANDARD AND CLASSICAL COMPOSITIONS, ANCIENT AND MODERN.

EDITED AND ARRANGED BY EMINENT ORGANISTS.

No. 1.	**Adagio** (Mendelssohn)	H. S. Trego	1/-
- 2.	**Allegro** (Corelli)	Whittingham	1/-
- 3.	**As pants the Hart** (Spohr)	H. S. Trego	2/-
- 4.	**Bridal Chorus** (Wagner)	H. S. Trego	2/-
- 5.	**But thou didst not leave** (Handel)	H. S. Trego	2/-
- 6.	**Cantabile** in B flat (Wanhall)	Whittingham	1/-
- 7.	**Hallelujah Chorus** (Handel)	H. S. Trego	2/-
- 8.	**Largo** (Handel)	H. S. Trego	2/-
- 9.	**March Héroique** (Schubert)	H. S. Trego	2/-
- 10.	**Minster March** (Wagner)	H. S. Trego	2/-
- 11.	**Nocturne** in E flat (Chopin)	Whittingham	1/-
- 12.	**People that walked in darkness** (Handel)	H. S. Trego	2/-
- 13.	**Prelude** in E minor (Chopin)	J. G. Sawyer	1/-
- 14.	**Priests' March** (Mozart)	H. S. Trego	1/-
- 15.	**Pro Peccatis** (Rossini)	H. S. Trego	2/-
- 16.	**Reminiscence** (Schumann)	H. S. Trego	1/-
No. 17.	**Träumerei** (Schumann),	John B. Norton	1/-
- 18.	**Waft her Angels** (Handel)	H. S. Trego	2/-
- 19.	**Wedding March** (Mendelssohn)	H. S. Trego	2/-
- 20.	**Andante Grazioso** (from Haydn's Quartett Op. 74 No. 2)	A. W. Marchant	2/-
- 21.	**Minuetto in F** (from Mozart's Quartett in B flat)	A. W. Marchant	1/-
- 22.	**Adagio Cantabile** (from Haydn's Quartett Op. 64 No. 5)	A. W. Marchant	2/-
- 23.	**Andante** (F. Kücken)	A. W. Marchant	1/
- 24.	**Allemanda** (Pietro Locatelli)	A. W. Marchant	1/-
- 25.	**Minuetto in C** (Haydn Op. 54 No. 2)	A. W. Marchant	1/-
- 26.	**Fugue in D** (John Bennet 1614)	A. W. Marchant	2/-
- 27.	**Adeste Fideles**	H. S. Trego	2/-
- 28.	**Caersalem** (Hymn Tune)	W. A. Roberts	3/-
- 29.	**Lascia ch'io pianga** (Handel)	Wm Spark	1/-

To be continued.

LONDON, E. DONAJOWSKI.

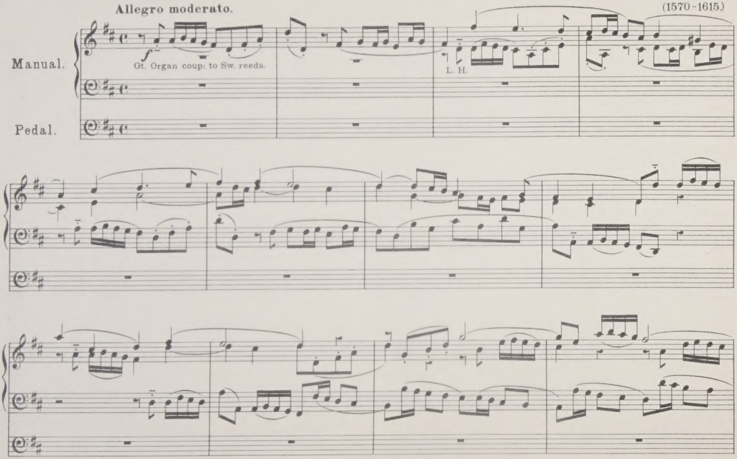
No. 3.

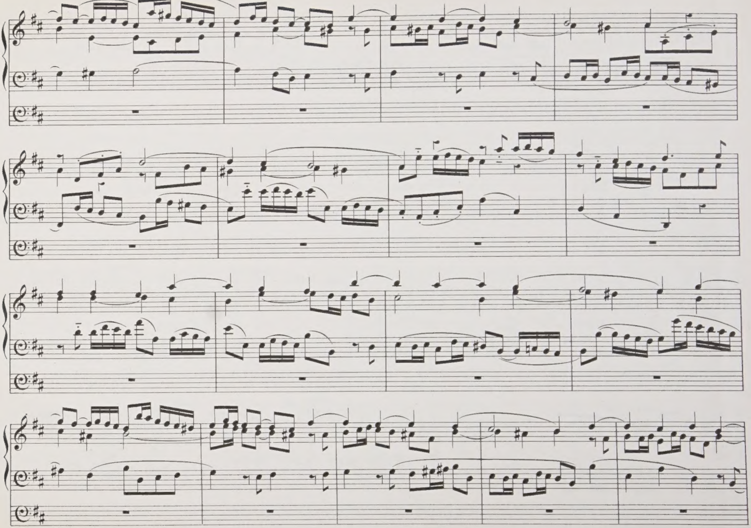
Printed by E. Donajowski, Leipzig.

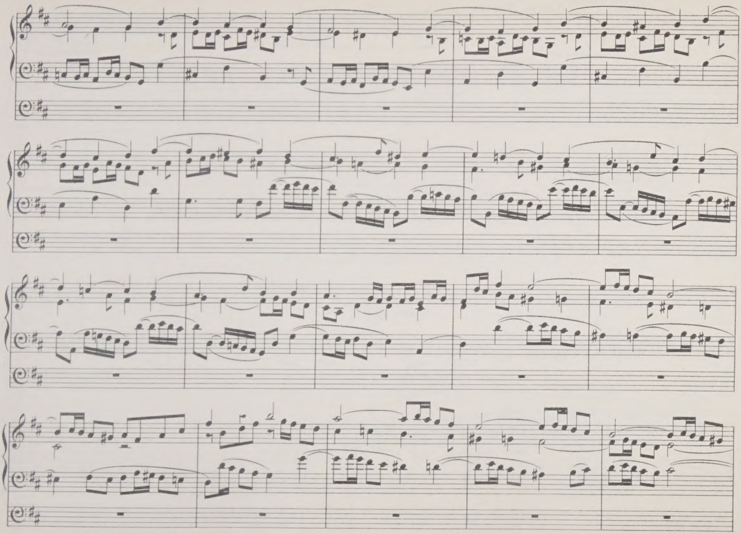
Edited and arranged for the Organ by
ARTHUR W. MARCHANT.
Mus. Bac. Oxon. F. R. C. O.

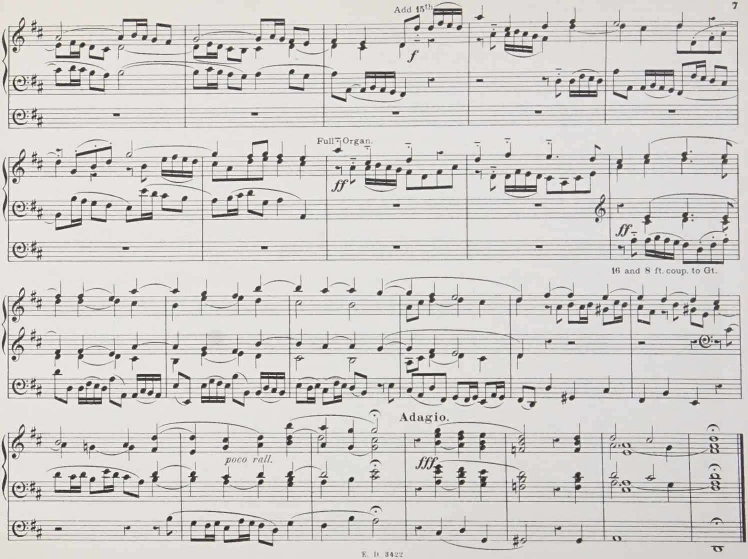
FUGUE in D.

John Bennet.
(1570-1615.)








Add 15th
f
Full Organ.
ff
ff
16 and 8 ft. coup. to Gt.
poco rall.
Adagio.
fff

ENGLISH ORGAN MUSIC

A SERIES OF COMPOSITIONS CHIEFLY FOR CHURCH USE BY

EMINENT ENGLISH COMPOSERS

EDITED BY

JOHN BROADHOUSE, DR E. H. TURPIN, ETC. ETC.

Nº 1.	**Alexander, A.**	Andante	2/-
- 2.	**Allison, Horton**	Sonata	4/-
- 134.	**Bath, S.**	Cradle Song	2/-
- 135.	— —	Fanfare in C	2/-
- 132.	— —	Marche militaire	2/-
- 133.	— —	Offertoire in G	3/-
- 131.	— —	Pastorale (Fugal)	2/-
- 3.	**Bellerby, E. J.**	Meditation, Op. 9	2/-
- 4.	**Bengough, S. E.**	Andante Cantabile	3/-
- 164.	**Benson, J. A.**	Idylle	1/-
- 165.	— —	Prelude	1/-
- 5.	**Birch, E. H.**	Festal March	3/-
- 6.	**Bishop, A. E.**	Adagio	3/-
- 7.	**Booth, Otto**	Fantasia	4/-
- 8.	**Broadhouse, J.**	Offertoire	2/-
- 9.	— —	Prelude	1/-
- 10.	**Brooke, H. P. G.**	St. James' Festive March	3/-
- 152.	**Brookes, H. J.**	Allegretto	2/-
- 136.	— —	Andante in C	2/-
- 151.	— —	Festal March	2/-
- 162.	— —	Offertoire in G	3/-
- 160.	**Bryson, R. E.**	Fantasia-Overture	3/-
- 161.	— —	Prelude and Fugue	3/-
- 145.	— —	Processional Fantasia	4/-
- 172.	— —	Prelude, Op. 26 No. 1	2/-
- 173.	— —	Quasi Fantasia, Op. 26 No. 2	3/-
- 174.	— —	March, Op. 26 No. 3	3/-
- 175.	— —	Berceuse, Op. 26 No. 4	2/-
- 176.	— —	Carol, Op. 26 No. 5	2/-
- 177.	— —	Allegro deciso, Op. 26 No. 6	3/-
- 139.	**Burns, D. J.**	Allegretto Grazioso	2/-
- 11.	**Calkin, J. B.**	Soft Voluntary	1/-
- 12.	**Cammack, T.**	Postlude	3/-
- 13.	**Carnall, A.**	Minuet	2/-
- 14.	**Chadfield, E.**	Largo	3/-
- 166.	**Chamberlayne, E. A.**	Meditation. Op. 2 No. 1	2/-
- 167.	— —	„ Op. 2 No. 2	2/-
- 168.	— —	„ Op. 2 No. 3	2/-
- 178.	— —	Melody in A, Op. 10 No. 1	2/-
- 179.	— —	Adagio in C, Op. 10 No. 2	2/-
- 180.	— —	Andante in F, Op. 10 No. 3	2/-
- 15.	**Claxton, W.**	Postlude	3/-
- 16.	**Cooke, S. C.**	Andante	3/-
- 17.	**Creser, W.**	Andante	2/-
- 18.	— —	Concluding Voluntary	4/-
- 19.	— —	Vars on Sarabande Handel	4/-
- 20.	**Crow, E.**	March in G	1/-
- 21.	**Davies, C. F.**	Sérénade	3/-
- 22.	— —	Siciliana	3/-
- 23.	— —	Crépuscule	3/-
- 24.	**Doughty, J. M.**	Andante in E	1/-
- 25.	— —	Aria in F	1/-
- 138.	**Driffill, W. R.**	Minuet in D	2/-
- 143.	— —	Nocturne	2/-
- 154.	— —	Postlude in D	2/-
- 26.	**Frost, C. J.**	Prelude	3/-
- 27.	**Gardner, G.**	Allegretto in E	2/-
- 28.	— —	Funeral March	3/-
- 29.	— —	Pastorale	3/-
- 30.	— —	Praeludium	2/-
- 31.	**Gilbert, Bennett**	March of the Crusaders	3/-
Nº 32.	**Gladstone, F. E.**	Festal Postlude	4/-
- 33.	— —	Canzonet	3/-
- 34.	**Gregory, G. H.**	Prelude	1/-
- 35.	**Gregory, J. L.**	Andante Cantabile	1/-
- 155.	**Grundy, C. W.**	Meditation	2/-
- 36.	**Hall, W. H.**	Andante Pastorale	2/-
- 158.	**Hanforth, T. W.**	March of the Choristers	2/-
- 159.	— —	March in D	2/-
- 37.	**Harper, F. J.**	Départ du Soldat, Le	3/-
- 38.	— —	March Triomphale	3/-
- 39.	— —	Retour du Soldat, Le	3/-
- 40.	**Healey, E. W.**	Fugal Postlude	1/-
- 41.	— —	Postlude	2/-
- 42.	**Heap, C. S.**	Andante Religioso	2/-
- 43.	**Hepworth, G.**	Postlude	1/-
- 44.	**Hiles, H.**	A little Fancy	3/-
- 144.	**Hirst, A. L.**	Andante in G	2/-
- 45.	**Hunter, T.**	Grand March in B♭	4/-
- 46.	**James, F.**	Allegro Con Spirito	2/-
- 47.	**Johnson, A.**	Allegro Maestoso	3/-
- 48.	— —	Introduction and Fugue	2/-
- 49.	**Lancaster, W. J.**	Prayer	1/-
- 169.	**Loaring, James**	The Bride's March	3/-
- 50.	**Lomas, G.**	Fughetta	1/-
- 51.	— —	Sketch	2/-
- 52.	**Lott, E. M.**	Toccata and Fugue	4/-
- 150.	**Marchant, A. W.**	Cantilène	2/-
- 157.	— —	Fugue in D major	2/-
- 149.	— —	Idylle	2/-
- 148.	— —	Minuetto	2/-
- 130.	— —	Prelude & Fugue "Martyrdom"	2/-
- 129.	— —	Prelude & Fugue "Rockingham"	2/-
- 53.	**Maxfield, W. H.**	March in B flat	3/-
- 54.	**Moir, F. L.**	Cathedral Melody	3/-
- 55.	**Mullineux, W.**	Introduction and Finale	4/-
- 56.	**Munro, D.**	Alla Marcia	3/-
- 57.	— —	Hummel's Polonaise, Op. 70	3/-
- 58.	— —	Minuet in D	3/-
- 59.	— —	Morceau Rustique	3/-
- 60.	**Naylor, John**	Noel (Pastoral)	3/-
- 61.	**Nottingham, C. H.**	Allegretto Pastorale	3/-
- 62.	— —	Andante in B flat	3/-
- 63.	**Page, Arthur**	Adagio	1/-
- 64.	— —	Adagio Cantabile	2/-
- 65.	— —	Reverie	3/-
- 66.	**Palmer, E. D.**	Andte & Fugue "St. Stephens"	3/-
- 67	— —	Andte & Fugue "Angel's Hymn"	3/-
- 68.	**Philipps, Lovell**	Marche des Fanfares	3/-
- 69.	— —	Marche militaire	3/-
- 153.	**Physick, A.**	Sketch	1/-
- 146.	— —	Triumphal March	2/-
- 142.	**Pilcher, P. W.**	Intermezzo	2/-
- 70.	**Pinney, W.**	Fugue	2/-
- 71.	**Porter, W.**	Fantasia	3/-
- 72.	— —	Introduction and Fugue	3/-
- 73.	**Rathbone, G.**	Andante con Moto	1/-
- 74.	**Rew, Henry G.**	Andante	1/-
- 75.	**Richardson, J. F.**	Barcarole	1/-
- 76.	**Richmond, W. H.**	Andante Pastorale	3/-
- 77.	— —	Grand Festal March	3/-
Nº 78.	**Roberts, J. V.**	Siciliano	2/-
- 181.	**Roberts, W. A.**	Three Short Movements	3/-
- 79.	**Robertshaw, H.**	Andante	3/-
- 80.	**Robertson, G. J.**	Easy Introductory Voluntary	2/-
- 81.	**Robinson, Hamilton**	Andante Grazioso	2/-
- 82.	**Rogers, Roland**	"In Memoriam"	2/-
- 83.	**Samson, L.**	Hallelujah	2/-
- 84.	**Sawyer, F. J.**	Impromptu in F	1/-
- 183.	— —	Prayer	2/-
- 182.	**Selby, Luard**	March in G	2/-
- 86.	**Simms, Arthur**	Impromptu	3/-
- 87.	**Spark, W.**	Communion	2/-
- 88.	**Spinney, Frank**	Pastoral Movement	2/-
- 170.	**Steane, Bruce**	Offertoire, Op. 15	3/-
- 89.	**Stewart, Sir R. P.**	Introduction and Fugue	2/-
- 90.	**Sutton, Alfred J.**	Air with Variations	4/-
- 91.	— —	Brilliant March	4/-
- 92.	— —	Duet	4/-
- 163.	**Thomson, A.**	Andante and Fugue in C minor	2/-
- 171.	— —	Fantasia on two Breton Airs	2/-
- 94.	**Thorne, E. H.**	Toccata and Fugue	4/-
- 95.	**Tozer, Ferris**	Communion No. 1	1/-
- 96.	— —	Communion No. 2	1/-
- 97.	— —	Impromptu March	4/-
- 98.	**Trego, H. S.**	Church Festival March	3/-
- 99.	— —	Church Parade March	3/-
- 100.	— —	Impromptu	2/-
- 141.	— —	Minuetto (Bononcini)	1/-
- 140.	— —	Short Voluntary	1/-
- 101.	**Trembath, H. G.**	Andante all' Antico	2/-
- 102.	**Trickett, A.**	Melody	1/-
- 103.	**Turner, R. H.**	Grand Choeur	3/-
- 104.	**Turpin, E. H.**	Postlude—Alla Marcia	3/-
- 105.	**Vincent, Charles**	Overture in F	3/-
- 106.	— —	Marche Ecclésiastique	3/-
- 107.	— —	Nocturne Religieuse	2/-
- 108.	— —	Elegy, An	2/-
- 109.	— —	Prelude	1/-
- 110.	— —	Two Interludes	1/-
- 111.	— —	Postlude	2/-
- 112.	— —	Commemoration March	2/-
- 113.	— —	Festal Offertoire	3/-
- 114.	**Vincent, G. F.**	Choeur in F	3/-
- 115.	— —	Nocturne des Anges	3/-
- 116.	— —	Grand Offertoire in F	4/-
- 117.	— —	March triumphant	3/-
- 118.	— —	Offertoire and Fugue in B♭	4/-
- 119.	— —	Offertoire, in A♭	4/-
- 120.	— —	do. (on Schumann's Quintett)	4/-
- 121.	— —	Minuet and Trio in G	2/-
- 122.	— —	Meditation in F	2/-
- 156.	— —	Prelude & 2 Interludes	1/-
- 137.	— —	Preludio Misterioso	1/-
- 123.	**Wallis, J. W.**	Andante Grazioso	3/-
- 124.	**Wesche, W.**	Adagio and Scherzo	3/-
- 147.	**Weston, H. W.**	Variations on a German Choral	2/-
- 125.	**Whittingham, A.**	Evening Meditation—Twilight	3/-
- 126.	**Wood, D. J.**	Romance	2/-
- 127.	**Young, J. M. W.**	Fugue	3/-
- 128.	**Zoeller, Carli**	Andante Cantabile	2/-

Sold by all Music-Sellers at one half the published price.

Typ.-No. 1.

LONDON, E. DONAJOWSKI.

Printed by E. Donajowski, Leipzig.

Harold Godfrey.
Leipzig. 1895.

SONATE

(No. 2 D moll)

für die **ORGEL** komponiert

von

Paul Blumenthal.

OP. 63.

Eigenthum der Verleger.

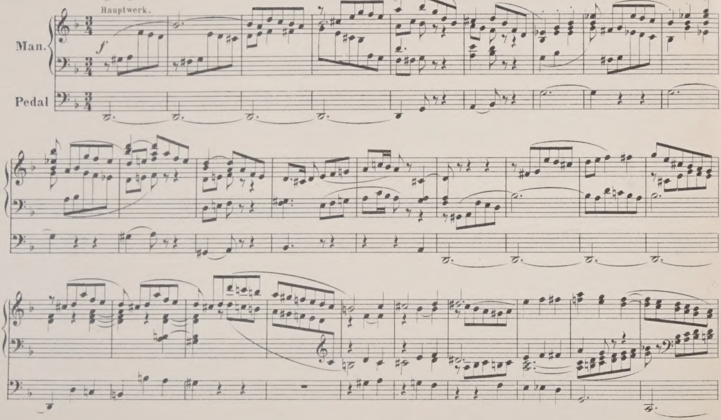
LANGENSALZA, HERMANN BEYER & SÖHNE.

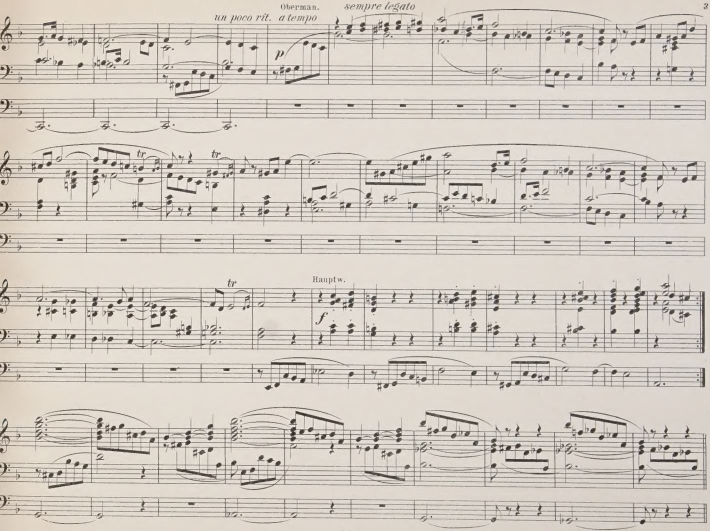
Lith. Anst. v. Herm. Beyer & Söhne i Langensalza

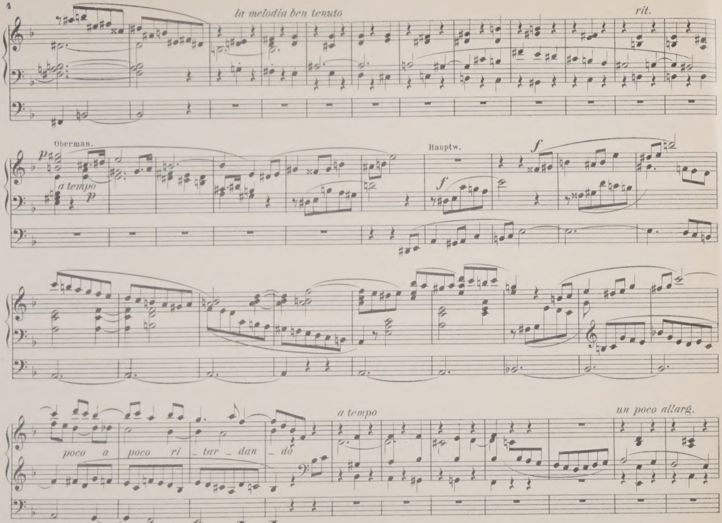
SONATE.

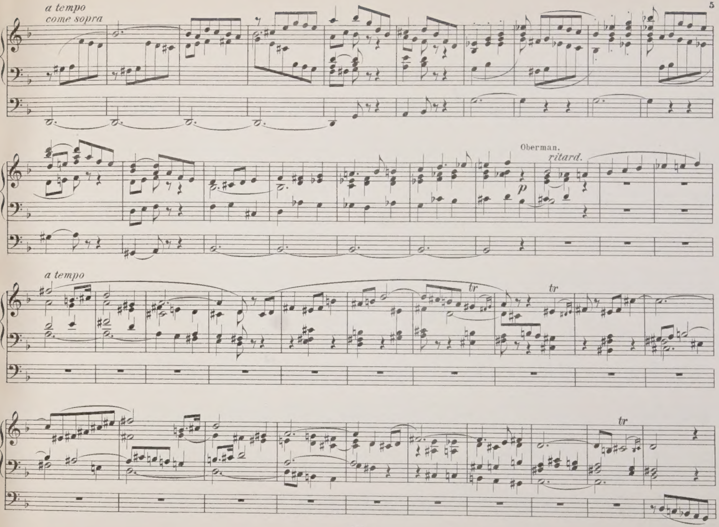
PAUL BLUMENTHAL, Op. 63.

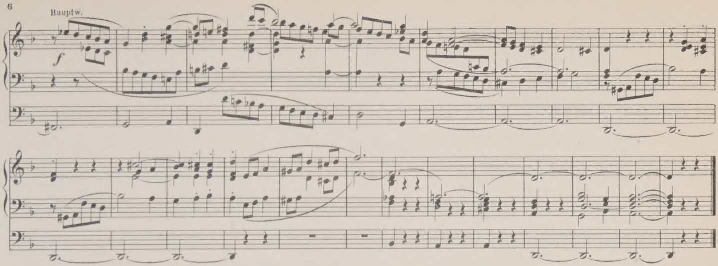
Allegro patetico.



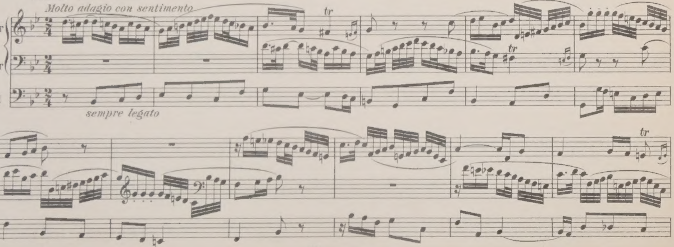

Oberman.
un poco rit.
a tempo
sempre legato
p
tr
tr
tr
Hauptw.
f

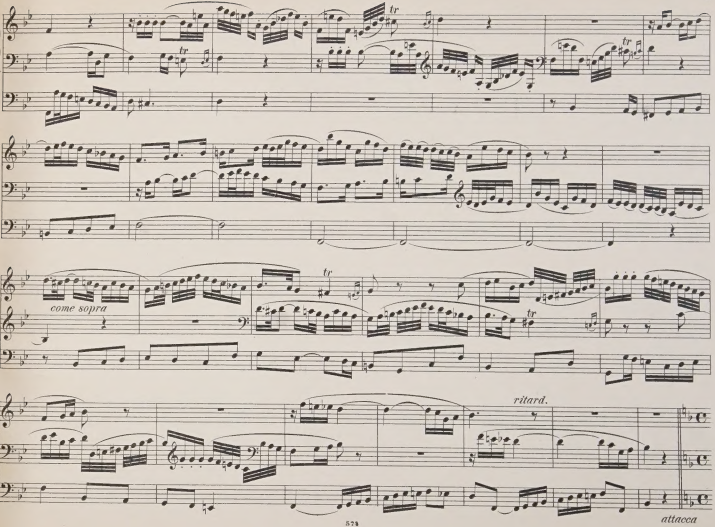

la melodia ben tenuto
rit.
Oberman.
p
a tempo
p
Hauptw.
f
f
poco a poco ri tar dan do
a tempo
un poco allarg.

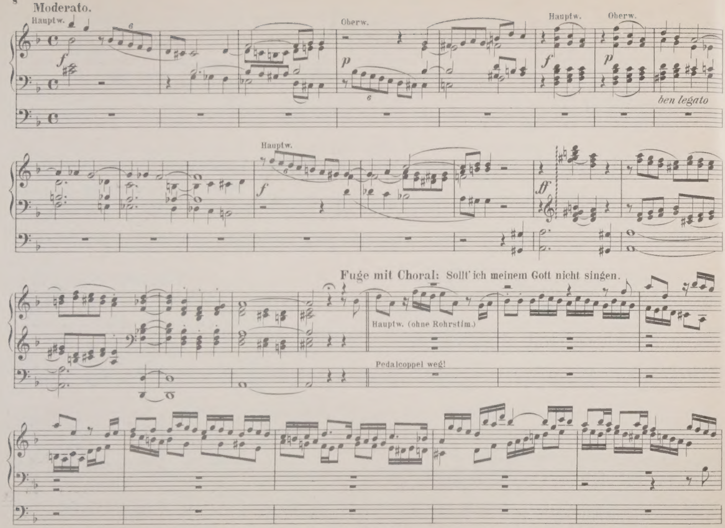

a tempo
come sopra
Oberman.
ritard.
p
a tempo
tr
tr
tr

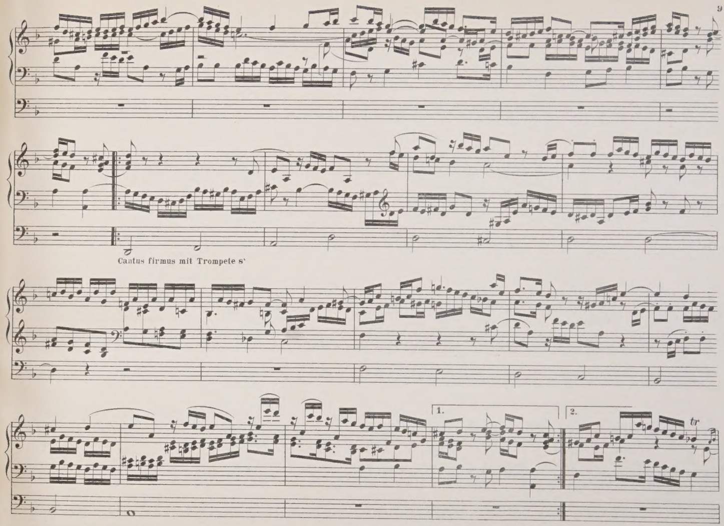


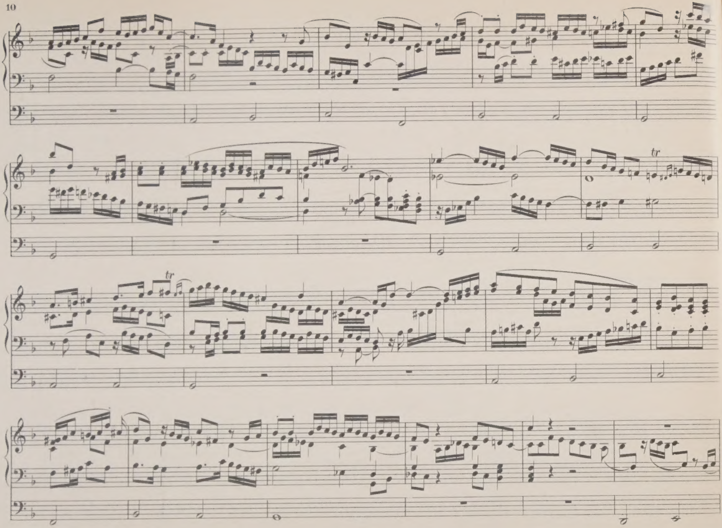
Canon. Sanfte Stimmen.

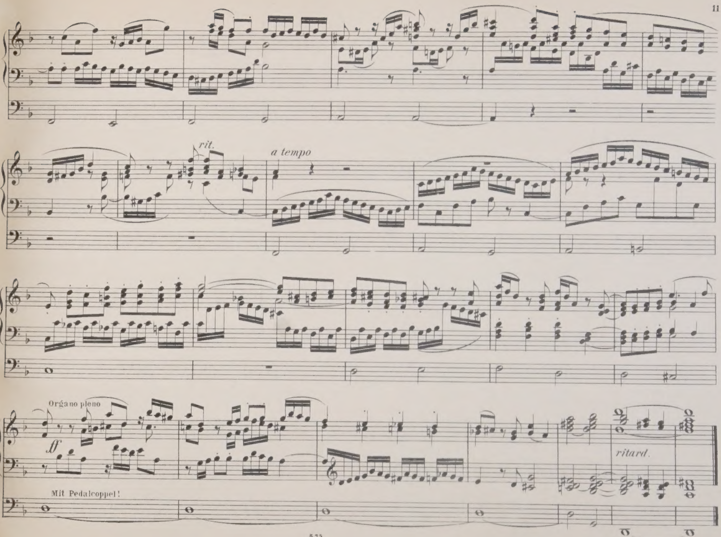



tr
tr
tr
come sopra
tr
tr
ritard.
attacca


Moderato.
Hauptw.
f
Oberw.
p
6
Hauptw.
f
Oberw.
p
ben legato
Hauptw.
f
ff
Fuge mit Choral: Sollt' ich meinem Gott nicht singen.
Hauptw. (ohne Rohrstim.)
Pedalcoppel weg!


Cantus firmus mit Trompete 8'
1.
2.
tr


tr
tr
tr


rit.
a tempo
Organo pleno
ff
Mit Pedalcoppel!
ritard.

SONATE

No. 2.

für die

ORGEL

componirt und

Herrn H. G. Ritter

gewidmet von

J. A. VAN EYKEN.

Op. 15. **Pr. ℳ. 1,50.**

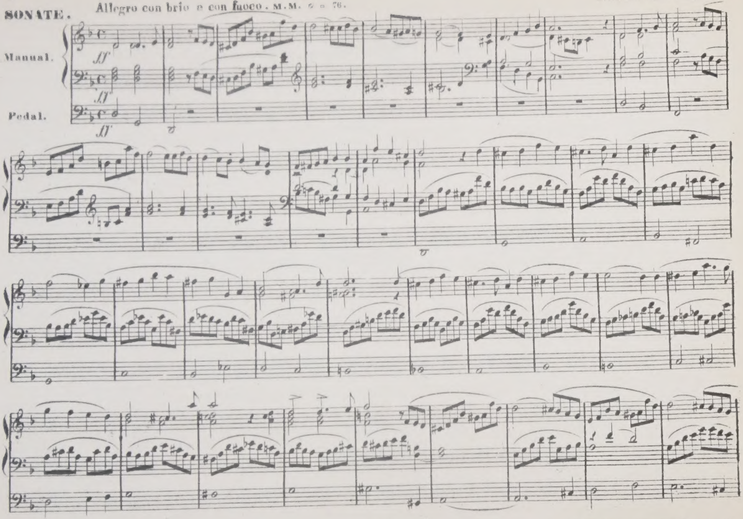
MAGDEBURG,
Eigenthum der **Heinrichshofen**'schen Verlags Handlung.

NOVELLO, EWER & Co.

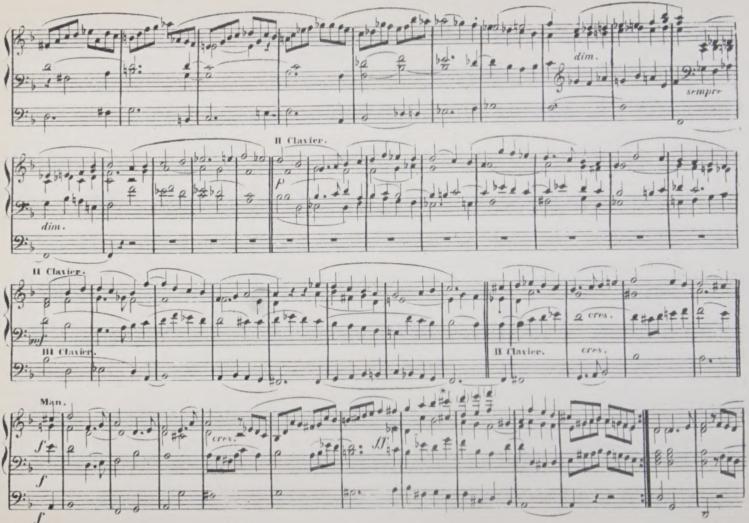
J. A. van Eyken. Op. 15.

SONATE.

Allegro con brio e con fuoco. M.M. 𝅗𝅥 = 76.

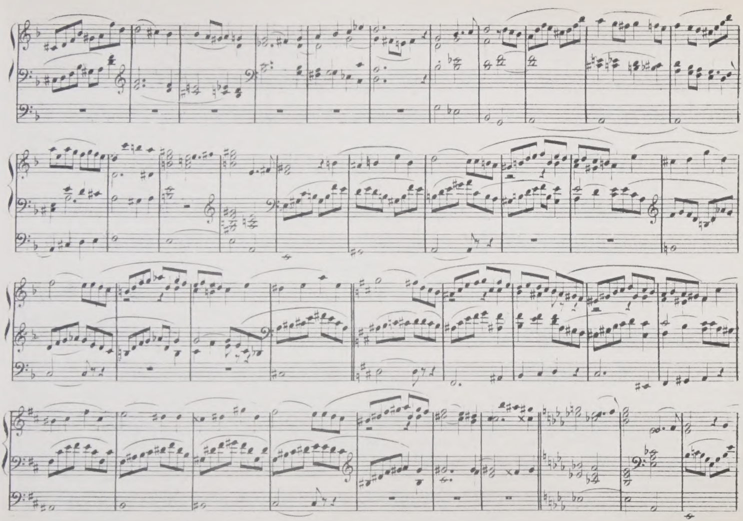


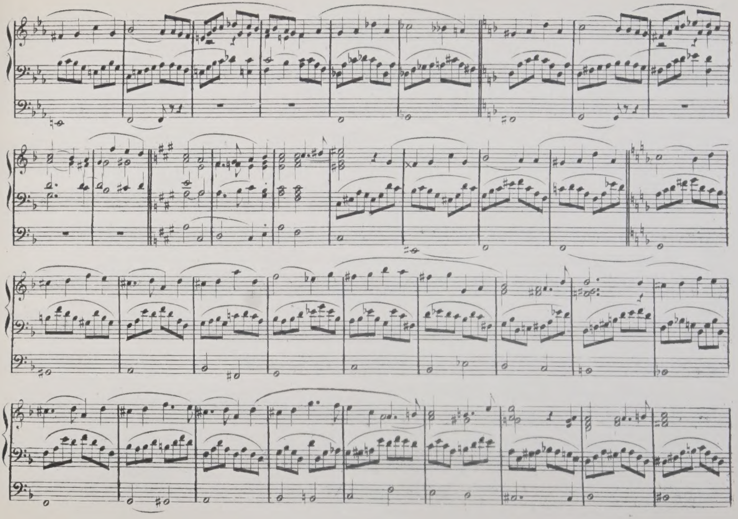
Schnellpressendruck von Engelmann & Mühlberg in Leipzig.

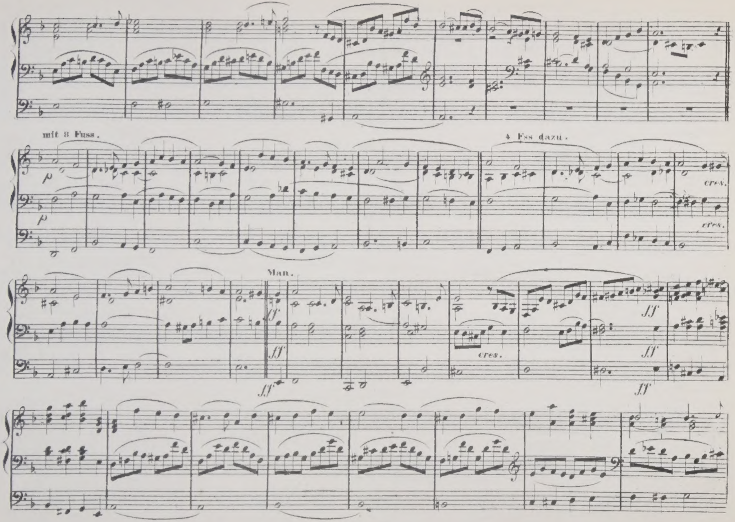


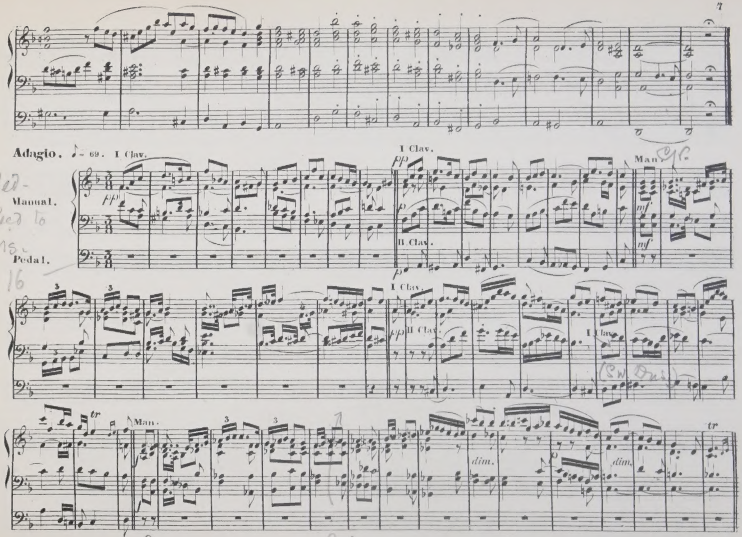
---

* Für Orgel von 4½ Octaven.






mit 8 Fuss.
p
p
4 Fss dazu.
cres.
cres.
Man.
ff
ff
ff
cres.
ff
ff
ff



Ch: Ged-
Sw: Reed to
Gr. Dns.
Ped: 16

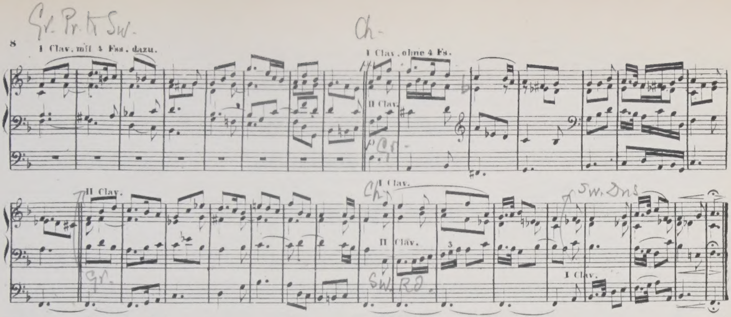
Gr.

(Sw Dns)

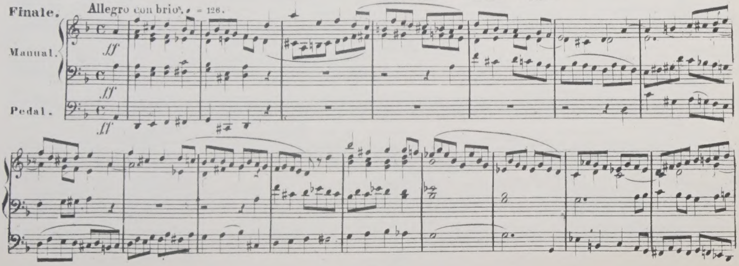
Gr.

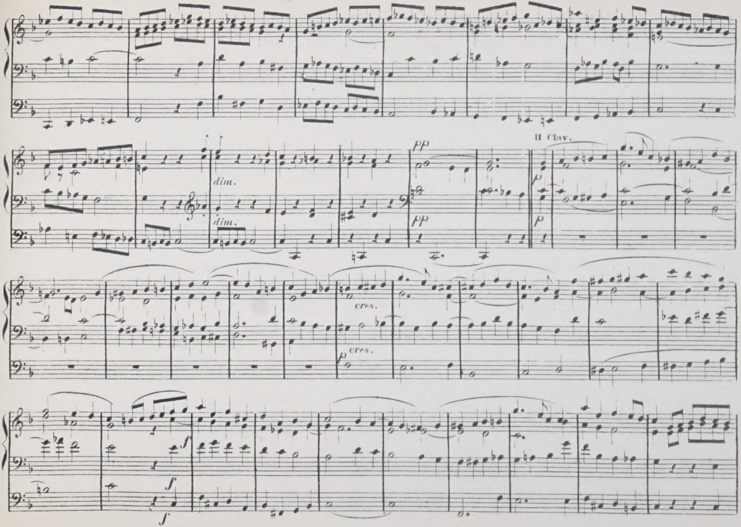
Sw
f

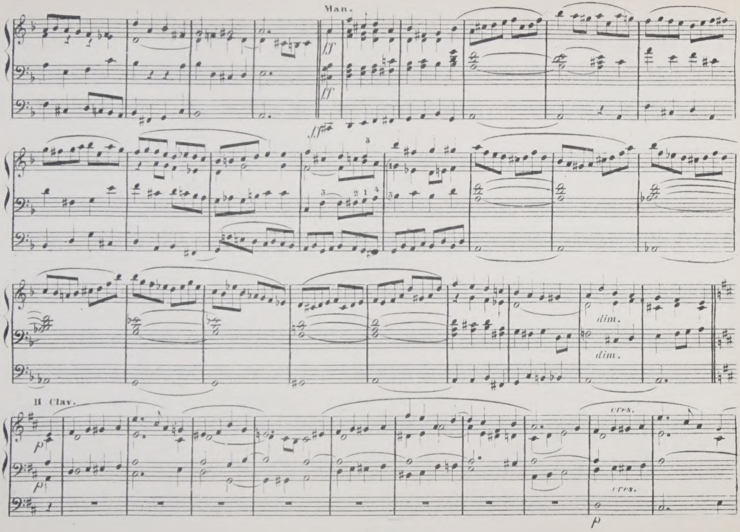
(Gr. S Dn)

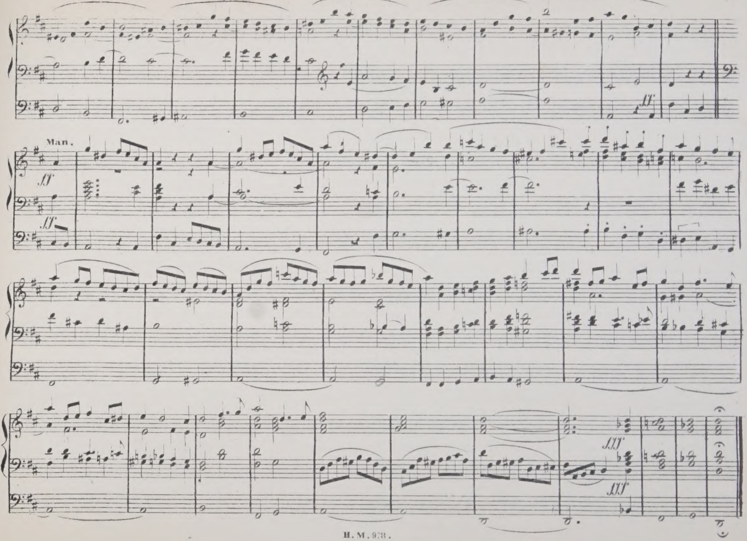

Gr. Pr. K. Sw.
Ch-
I Clav. mit 4 Fss. dazu.
I Clav. ohne 4 Fs.
II Clav.
Gr
II Clav.
Ch
I Clav.
Sw. Dns
II Clav.
3
Gr.
Sw. RD.
I Clav.

Finale.


Allegro con brio. ♩ = 126.
Manual.
Pedal.
ff
ff
ff


dim.
dim.
pp
pp
II Clav.
p
p
cres.
cres.
f
f
f


Man.
ff
ff
ff
3
3
2
1
4
3
dim.
dim.
II Clav.
p
p
cres.
cres.
p


Man.
ff
ff
fff
fff

SONATE

(No. 2, in Es dur)

für die Orgel componirt

und

SEINER MAJESTÄT

dem Könige **WILHELM** von Württemberg

in tiefster Ehrfurcht gewidmet von

CHRISTIAN FINK.

Eigenthum des Verlegers. OP. 6. Eingetragen in das Vereinsarchiv.

Leipzig, im Bureau de Musique von C. F. Peters.

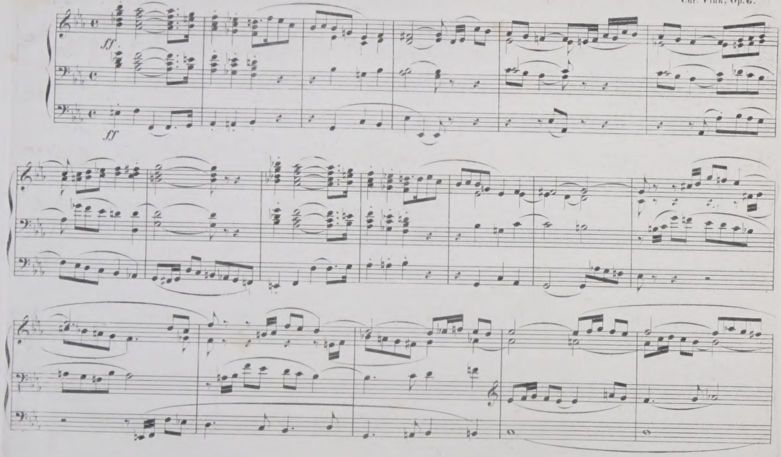
LONDON, J. J. EWER & Co. —— G. SCHEURMANN & Co.

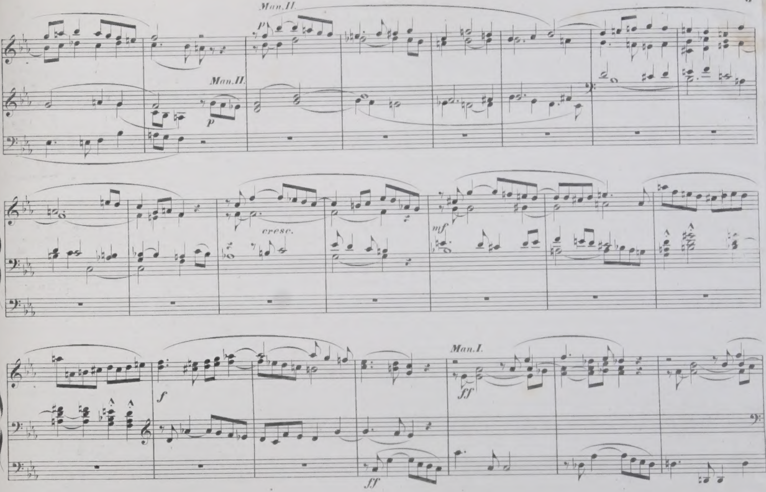
Pr. 20 Ngr.

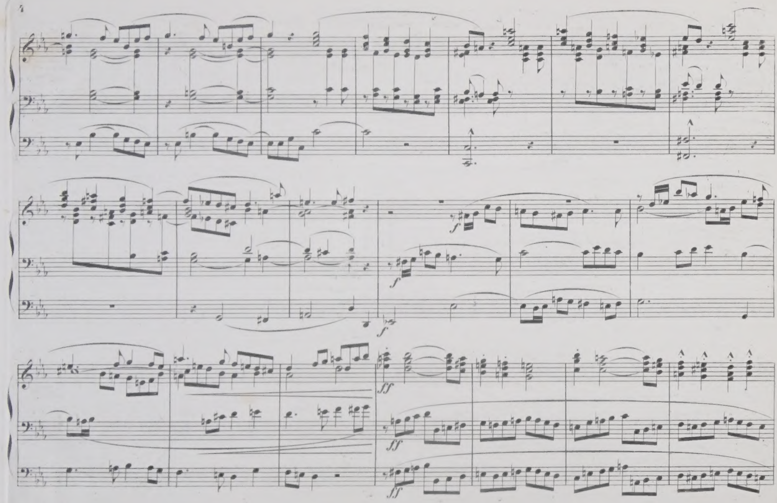
SONATE. (No. 2.)

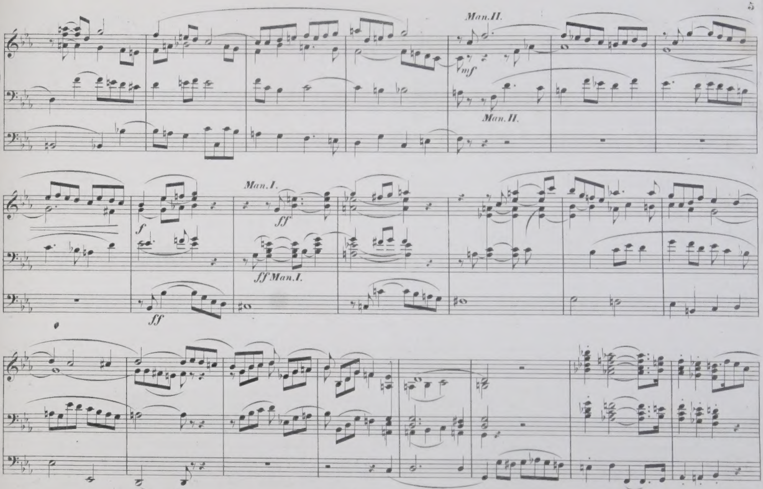
Allegro moderato.

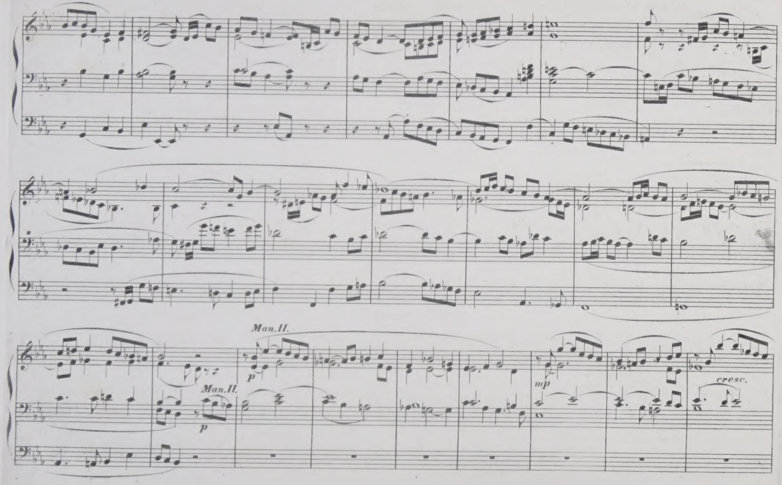
Chr. Fink, Op. 6.

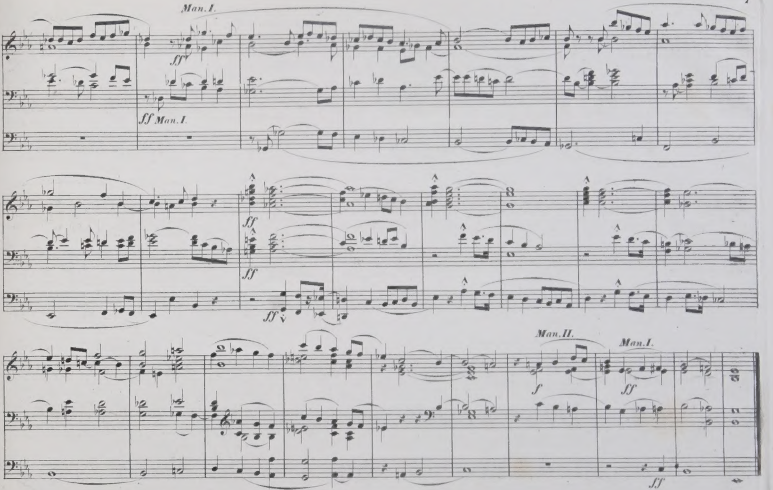


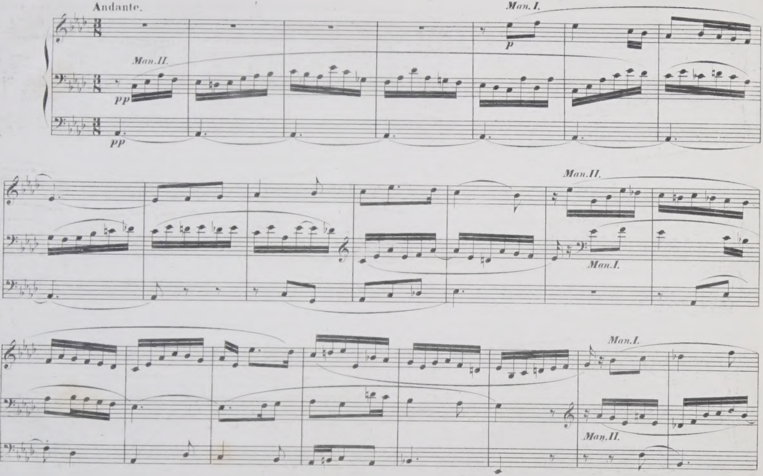

Man.II.
p
Man.II.
p
cresc.
mf
f
Man.I.
ff
ff

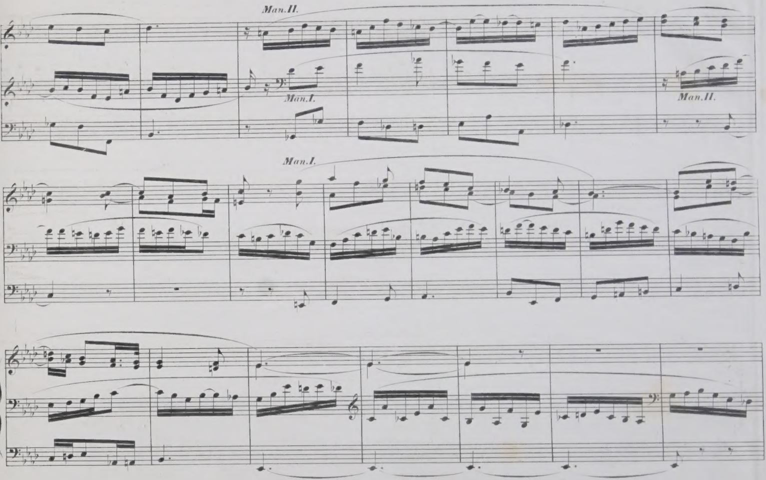

f
f
f
ff
ff
ff

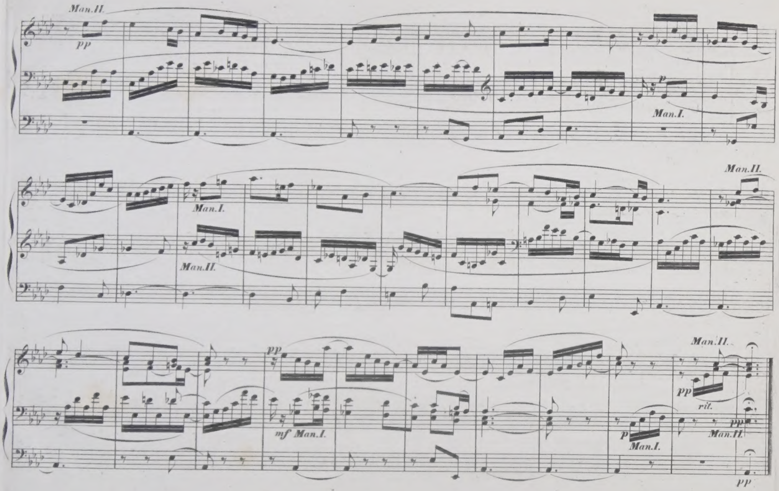

Man. II.
mf
Man. II.
Man. I.
ff
f
ff Man. I.
ff


Man. II.
Man. II.
p
p
mp
cresc.

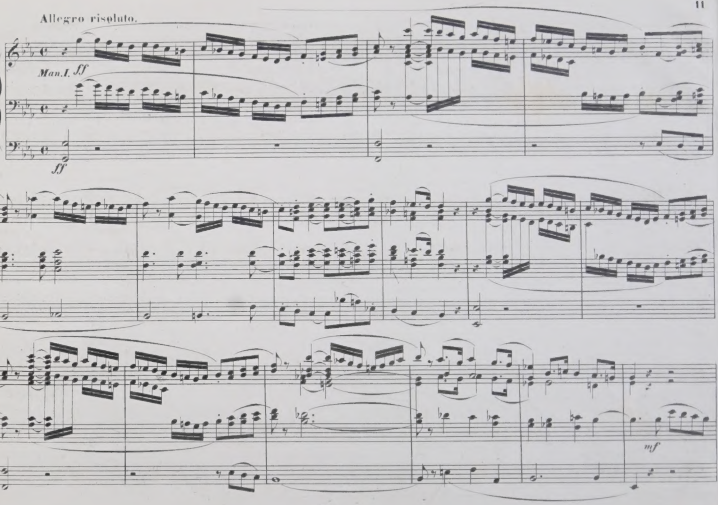

Man. I.
ff
ff Man. I.
ff
ff
ff
Man. II.
Man. I.
f
ff
ff

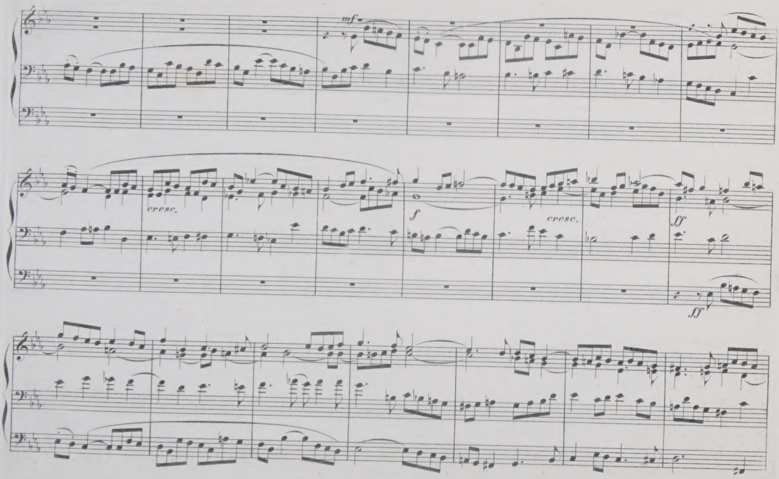

Andante.
Man. II.
pp
pp
Man. I.
p
Man. II.
Man. I.
Man. I.
Man. II.

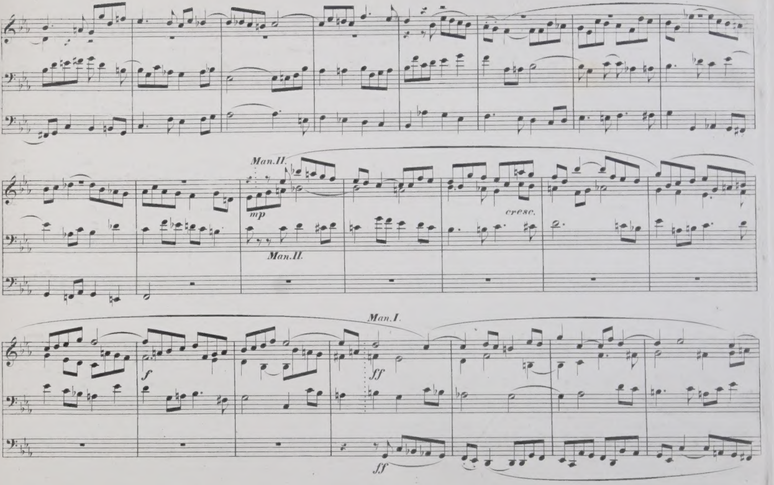

Man. II.
Man. I.
Man. II.
Man. I.

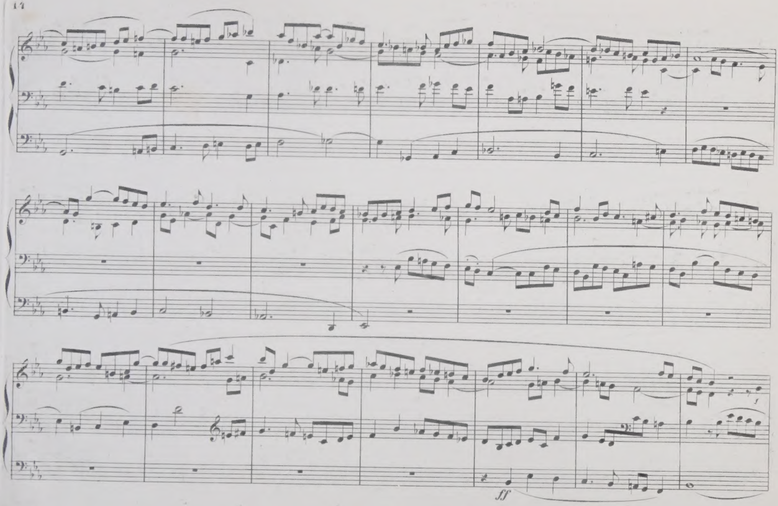

Man.II.
pp
p
Man.I.
Man.I.
Man.II.
Man.II.
pp
Man.II.
mf Man.I.
p
Man.I.
pp
rit.
pp
Man.II.
pp

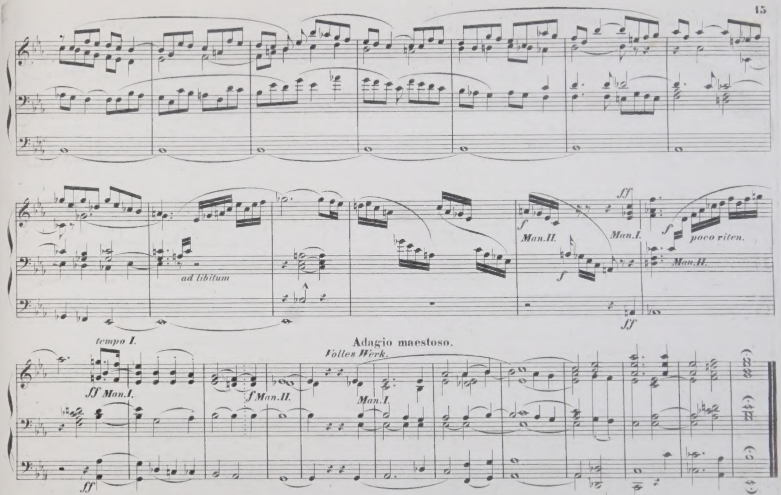
Allegro risoluto.




mf
cresc.
f
cresc.
ff
ff


Man.II.
mp
cresc.
Man.II.
Man.I.
f
ff
ff


ff
f


f
Man.II.
ff
Man.I.
f
poco riten.
Man.II.
ad libitum
f
ff
tempo I.
ff Man.I.
ff
Adagio maestoso.
Volles Werk.
f Man.II.
Man.I.

FINE.

As played at the Royal Albert Hall, London,
S^t George's Hall, Liverpool, &c. &c. by W. T. BEST.

PRELUDE & FUGUE,

(in D minor.)

FOR THE

Organ,

COMPOSED BY

G. F. HATTON.

**This Work was originally composed for the Pianoforte, and has been Arranged & Edited for the Organ, by W. T. BEST.

Ent. Sta. Hall.

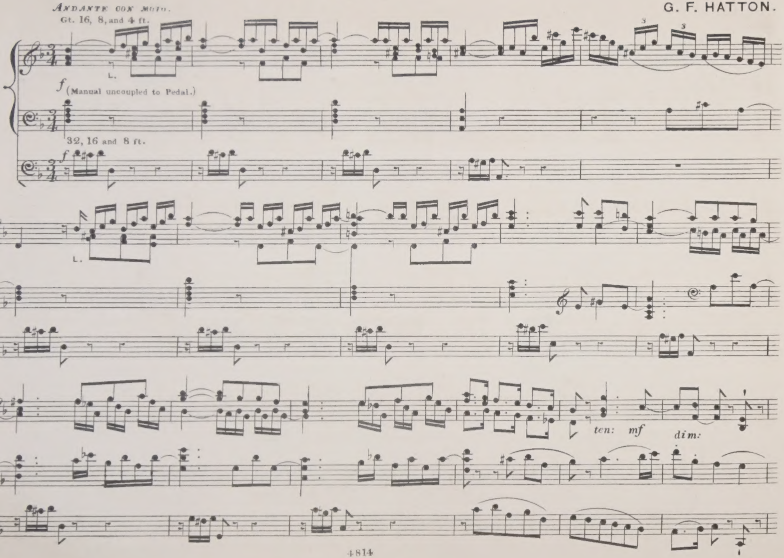
Reduced Price 2/-

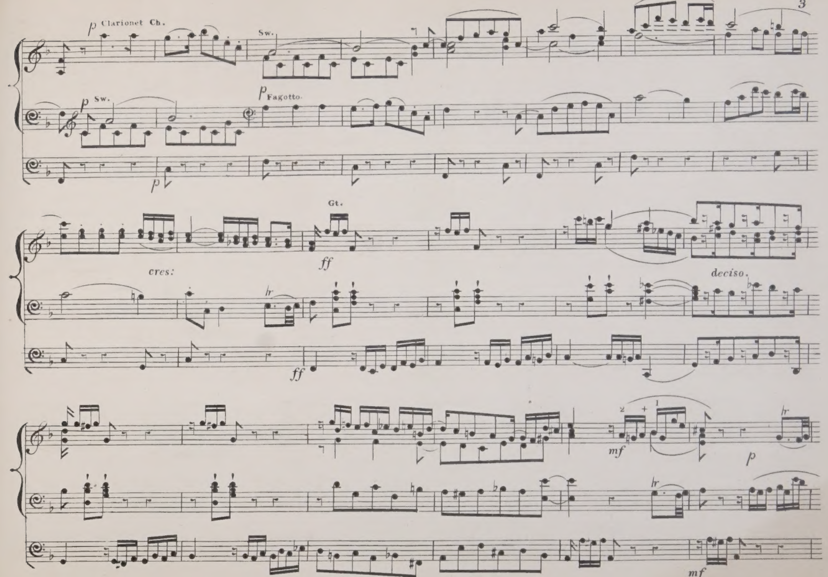
London
NOVELLO, EWER & C^o
1, Berners Street, W. and 35, Poultry, E.C.

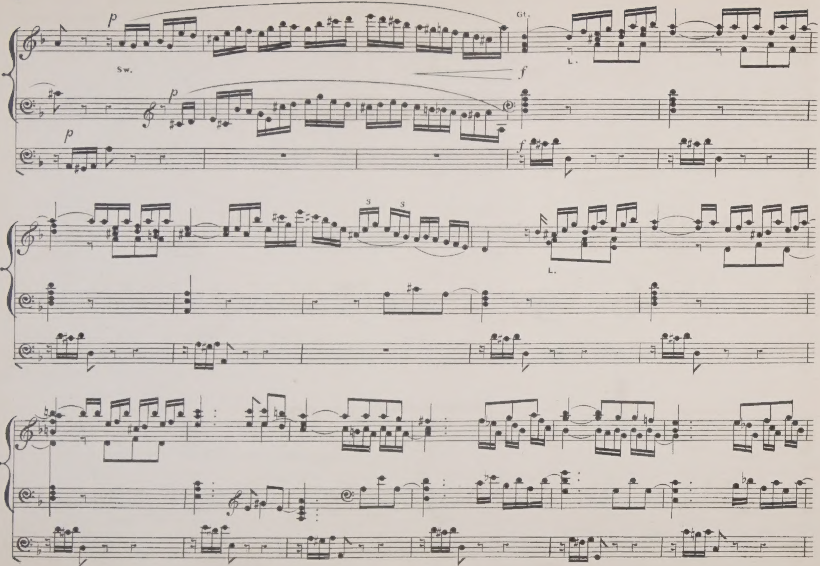
NEW YORK. J. L. PETERS, 599, BROADWAY.

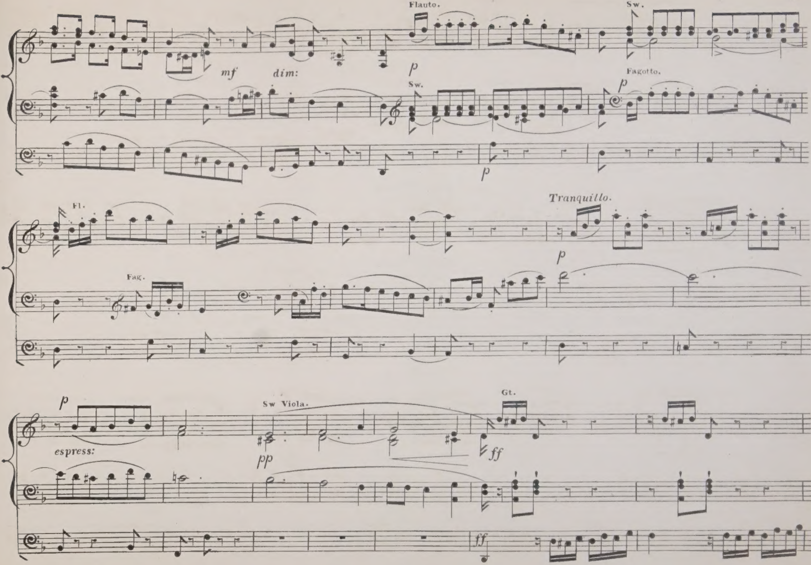
Prelude.

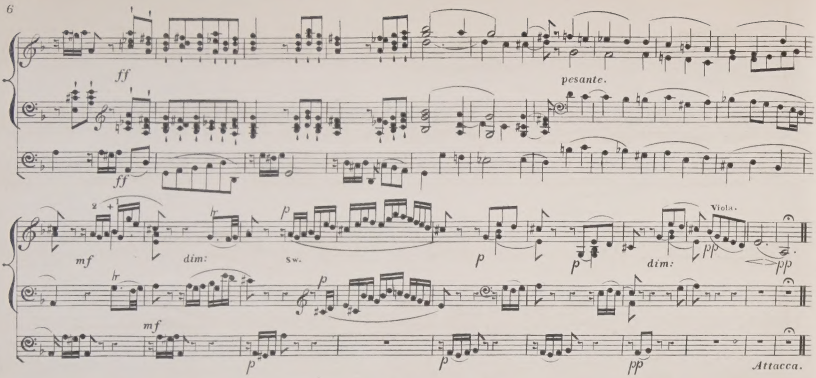
G. F. HATTON.



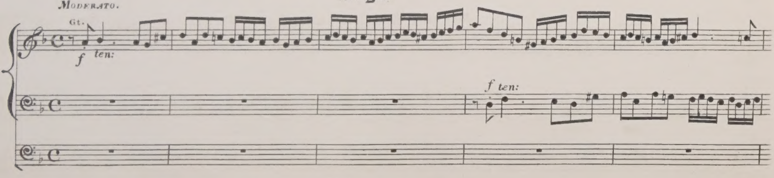

p Clarionet Ch.
Sw.
p Sw.
p Fagotto.
p
cres:
Gt.
ff
ff
deciso.
mf
p
mf
2 + 1

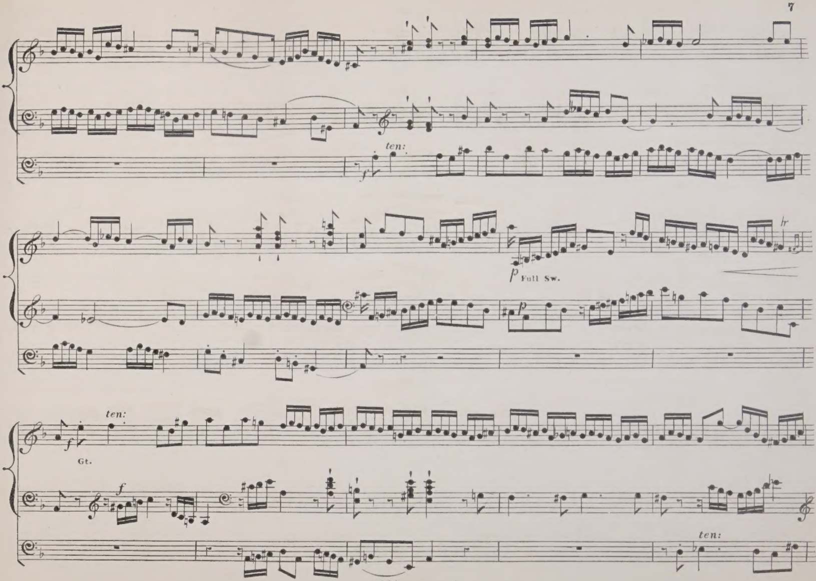

p
Sw.
p
p
Gt.
L.
f
f
3
3
L.

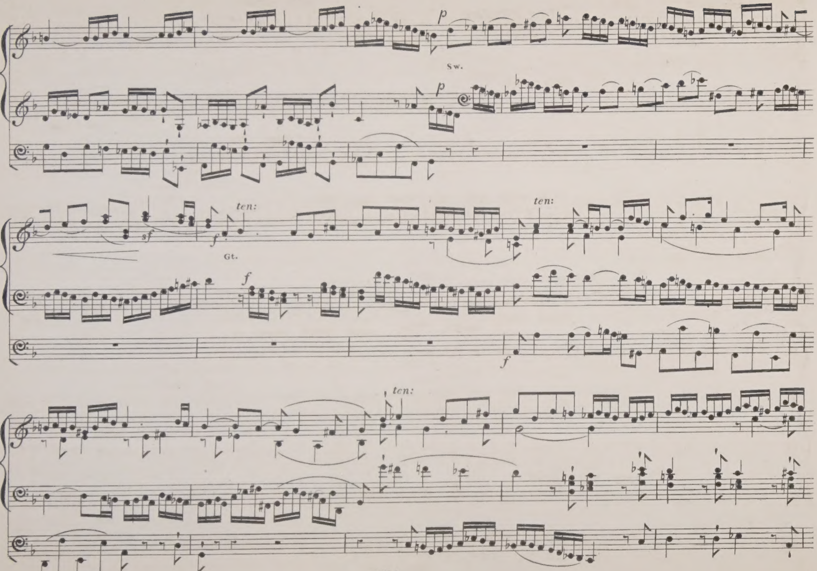

Flauto.
Sw.
mf
dim:
p
Sw.
Fagotto.
p
p
Fl.
Fag.
Tranquillo.
p
p
espress:
Sw Viola.
pp
Gt.
ff
ff

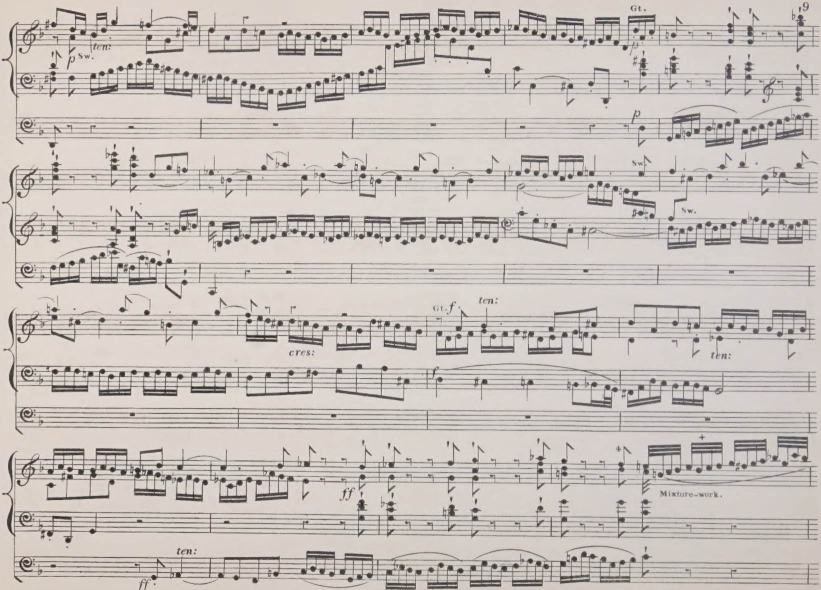

ff
pesante.
ff
mf
dim:
Sw.
p
p
p
dim:
Viola.
pp
pp
mf
p
p
p
pp
Attacca.

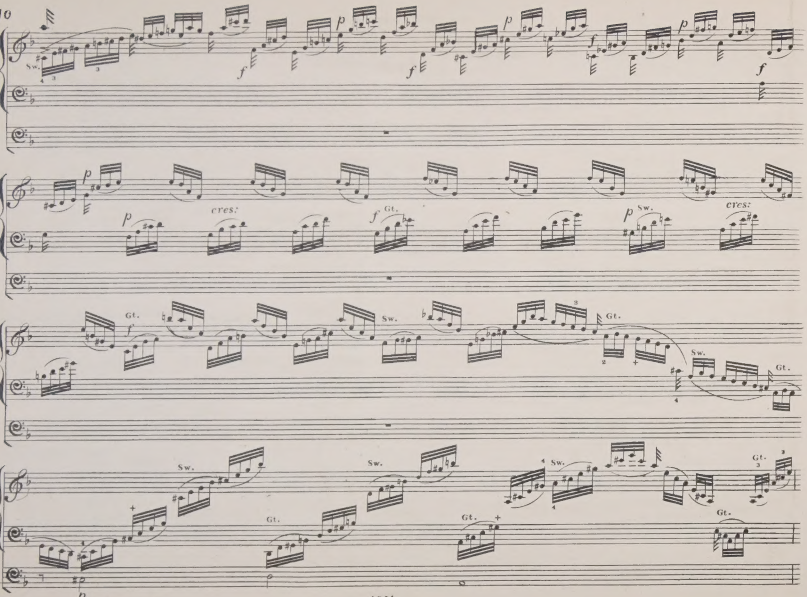
Fuga.

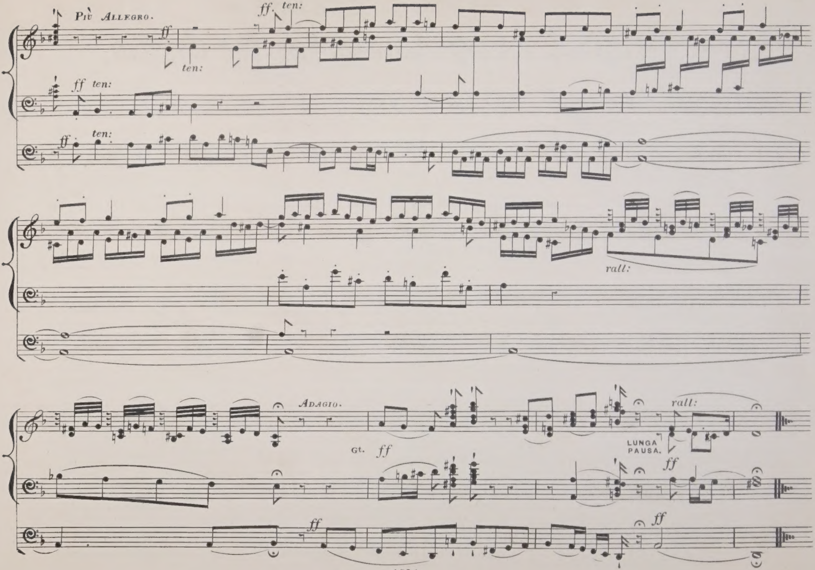

Moderato.
Gt.
f ten:
f ten:


ten:
f
p Full Sw.
Gt.
f
ten:
ten:


p
Sw.
p
sf
f
ten:
Gt.
f
ten:
f
ten:


ten:
p Sw.
Gt.
p
p
Sw.
Sw.
Gt. f
ten:
cres:
f
ten:
+
4
ff
Mixture-work.
ten:
ff


Sw.
f
p
f
cres:
Gt.
Sw.
cres:
Gt.
f
Sw.
Gt.
Sw.
Gt.
Sw.
Sw.
Gt.
Gt.
Sw.
Gt.
Gt.
Gt.
p


PIÙ ALLEGRO.
ff
ten:
ff. ten:
ff ten:
ten:
ff
rall:
ADAGIO.
Gt. ff
LUNGA PAUSA.
rall:
ff
ff
ff

HENRY SMART'S

Original Compositions for the Organ.

No.		s.	d.
1.	Choral with Variations	1	6
2.	Two Trios	1	6
3.	Grand Solemn March	2	0
4.	Andante. No. 1 in G major	1	6
5.	Andante. No. 2 in A major	1	6
6.	Andante. No. 3 in E minor	1	6
7.	Six Short and Easy Pieces. Nos. 1 and 2	1	6
8.	Ditto ditto 3 and 4	1	6
9.	Ditto ditto 5 and 6	1	6
10.	Air with Variations and Finale Fugato, played by Mr. Best at the opening of the Organ in the Royal Albert Hall	3	0
11.	Twelve Short and Easy Pieces in Various Styles, Nos. 1 to 4	2	6
12.	Twelve Short and Easy Pieces in Various Styles, Nos. 5 to 8	2	0
13.	Twelve Short and Easy Pieces in Various Styles, Nos. 9 to 12	2	6

(To be continued.)

"Mr. Smart's promise of a series of compositions for the organ is rapidly being fulfilled, and many who are waiting for further contributions will be delighted to find that the present numbers are just as elegant, melodious, and useful, as any of those that preceded them. Nos. 7, 8, and 9 contain six short and easy pieces—two in each number—short and easy 'tis true, but not to be despised on that account by those who consider themselves capable of attacking works long and difficult. The first of those in No. 7, is a sweet morceau of a capital length for general purposes, in the key of D, each of the two themes being introduced on a pedal-point. The second in No. 7 is a very model of beauty, simple enough for a child, and yet full of sweet suggestions to a practised musician. The smooth running passage added to the first theme on its re-appearance is exceedingly happy in its effect. Neither of these pieces adhere rigidly to a common form. The second theme of No. 1 occurs on both occasions in the dominant, and the second theme of No. 2 is (alas!) heard but once. These deflections from habitual outline are, however, deserving of imitation by other writers. Of the two short pieces (Nos. 3 and 4 of the six) contained in No. 8, the first in A major is of that pastoral time ($\frac{6}{8}$) and character, which is so well adapted to inspire a proper frame of mind to those present at the services of the Church. This is somewhat more elaborated than the two preceding 'short pieces,' being in sonata form in all its integrity. The re-entrance of the first theme (after the first inversion of the chord of B flat) is most ingenious and pleasing. The other piece of this number is very simple and plaintive, but solemn and effective. The two pieces in No. 9 are both adapted for short concluding voluntaries, being for the full organ and in a spirited style. These three numbers—7, 8, and 9,—containing the six short and easy pieces, are as valuable a contribution to an organist's portfolio as any of the more elaborate works of the series. No. 10 consists of an air with variations closing with a 'Finale fugato.' Like other airs varied, it is well adapted for the exhibition of the ear-tickling solo stops of a good organ, and must have made a sensation when played by Mr. Best at the opening of the organ in the Albert Hall. In Nos. 11, 12, and 13, we again enter upon a series of short and easy pieces, but this time the pieces are shorter and easier than the previous series (in Nos. 7, 8, and 9), the whole of the twelve occupying but three numbers. The third and fourth (in No. 11) are sure to please, the sixth (in No. 12), a 'quasi pastorale,' is exceedingly graceful, the eighth (in No. 13) is in the author's best style, and the Fughetta (No. 13) makes a solid and substantial close to the series. Masters of the instrument, as well as students, have to thank our great English composer, Smart, for these his valuable additions to a much neglected branch of musical literature."—*Musical Times, October*, 1871.

LONDON: NOVELLO, EWER AND CO.

TO MY FRIEND
Wm. Stevenson Hoyte, F.R.C.O.

CONCERT SONATA IN D MAJOR

for the Organ

Composed by

WARWICK JORDAN

Mus. Doc. F.R.C.O. Organist & Director of the Choir,
St. Stephen's, Lewisham, &c.

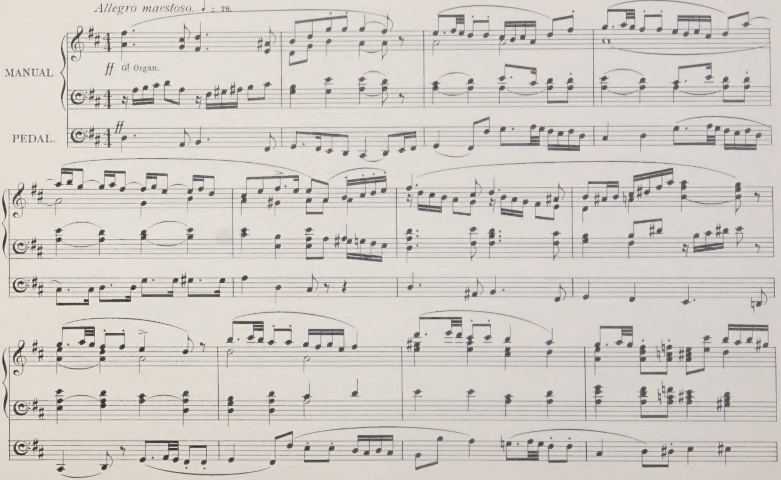
Price Three Shillings net.

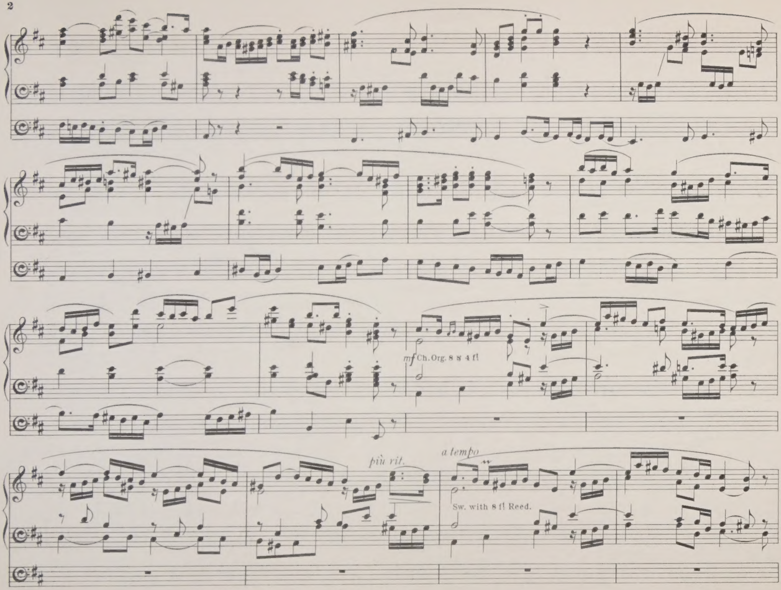
LONDON & NEW YORK, NOVELLO, EWER & Co.

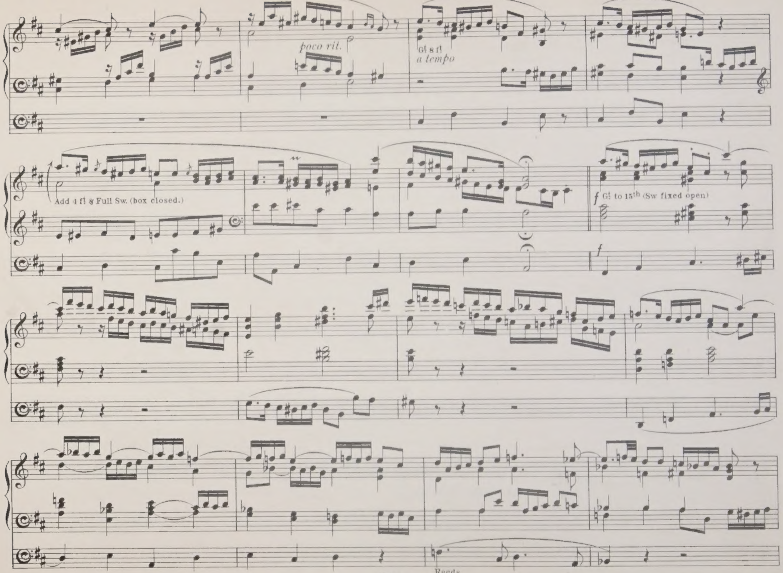
To my friend William Stevenson Hoyte, F. R. C. O.

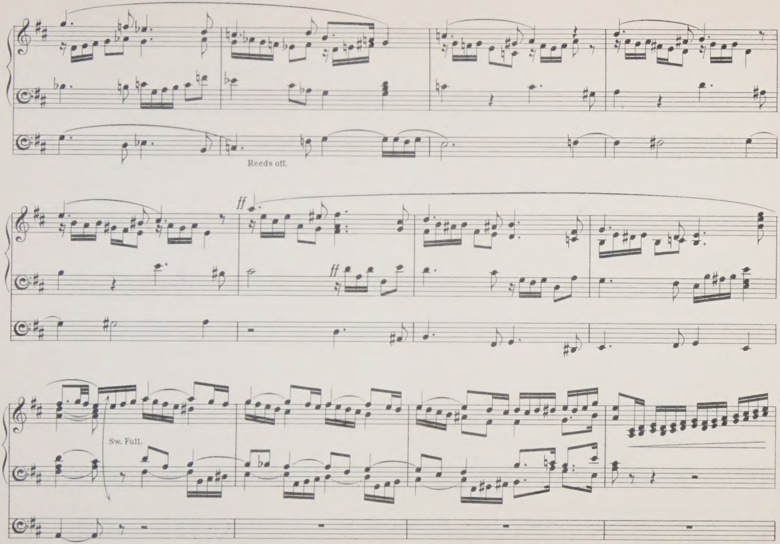
ALLEGRO MAESTOSO.

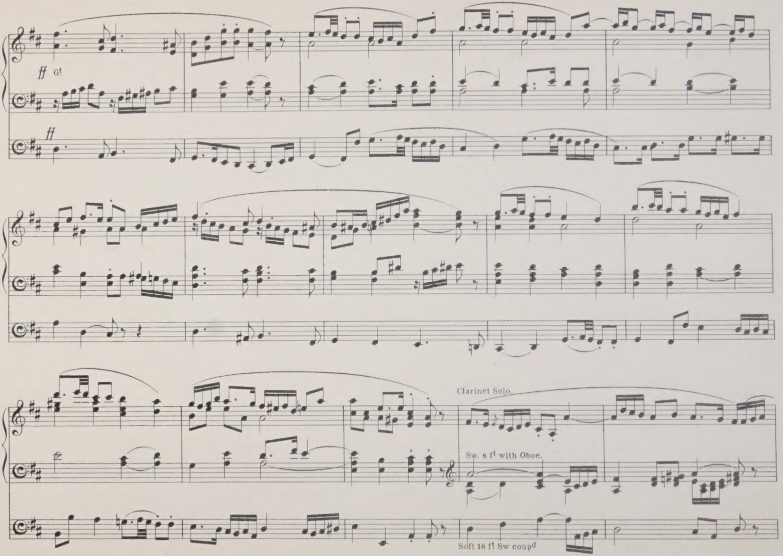
Warwick Jordan.

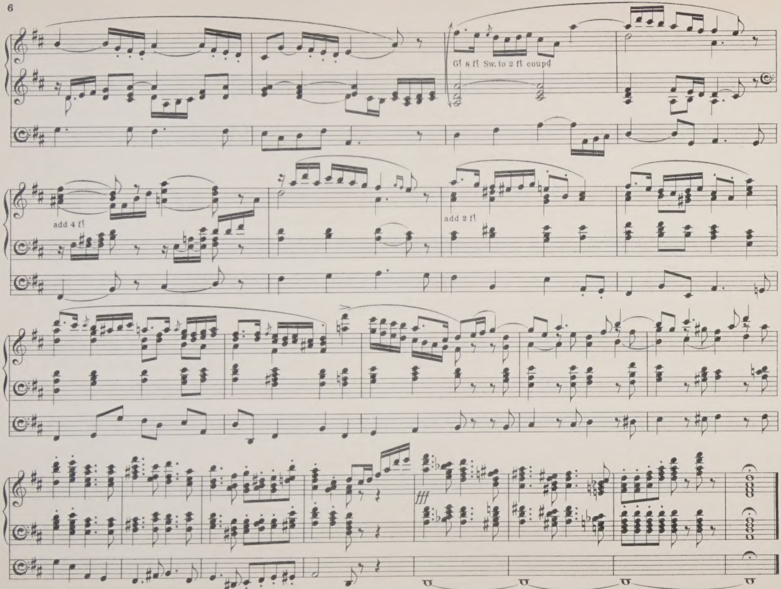



mf Ch. Org. 8 8 4 ft
più rit.
a tempo
Sw. with 8 ft Reed.


poco rit.
Gt 8 ft
a tempo
Add 4 ft & Full Sw. (box closed.)
f Gt to 15th (Sw fixed open)
f
Reeds.


Reeds off.
ff
ff
Sw. Full.

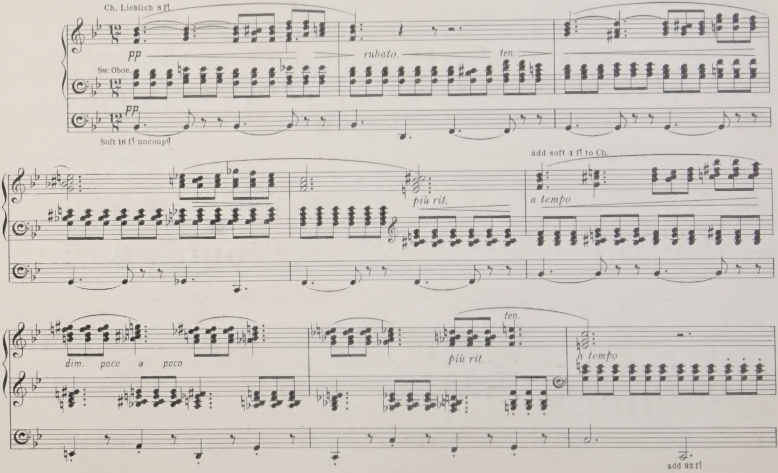

ff Gt
ff
Clarinet Solo.
Sw. 8 ft with Oboe.
Soft 16 ft Sw coupd

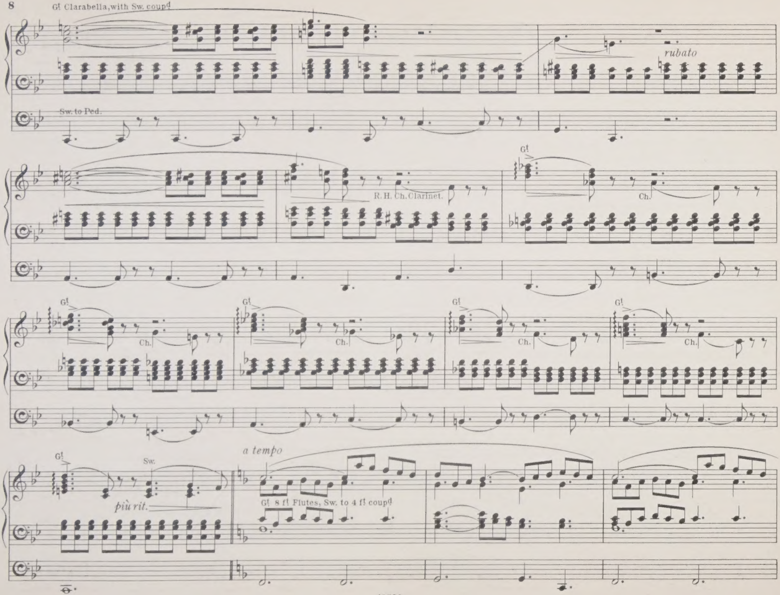

G! 8 f! Sw. to 2 f! coup!
add 4 f!
add 2 f!
fff

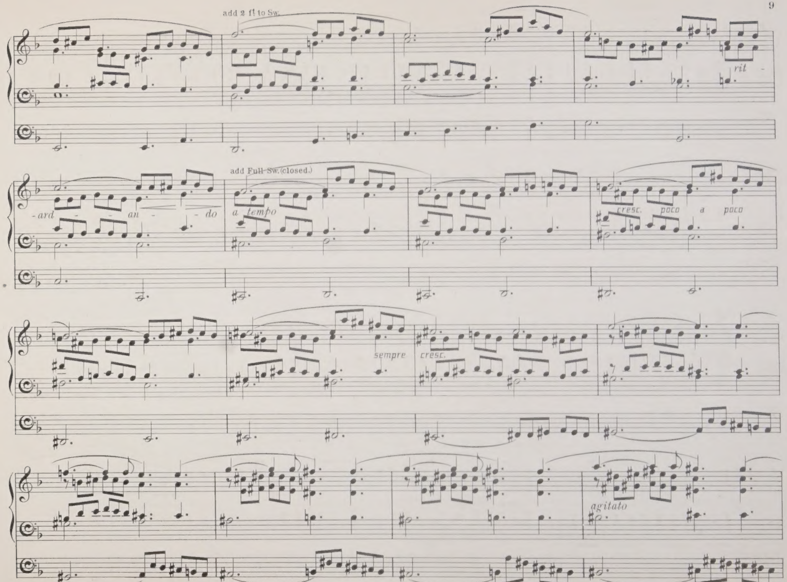
MEDITATION.

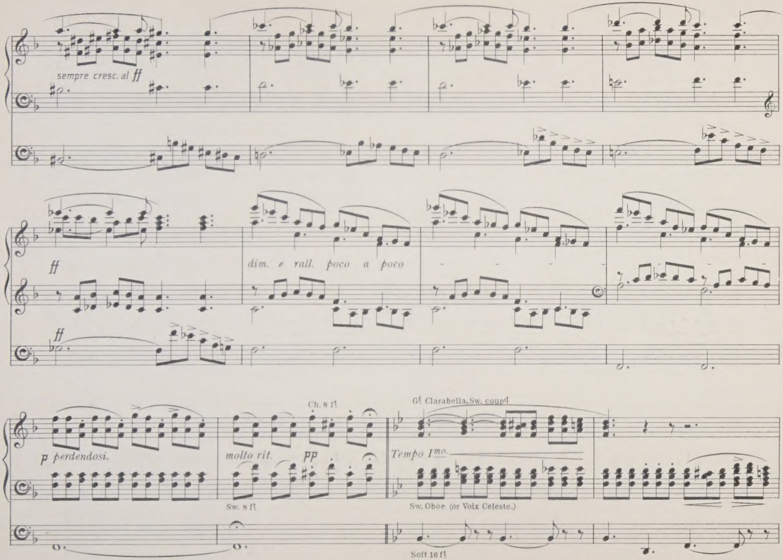
Adagio con molto espressione. ♩. = 50.

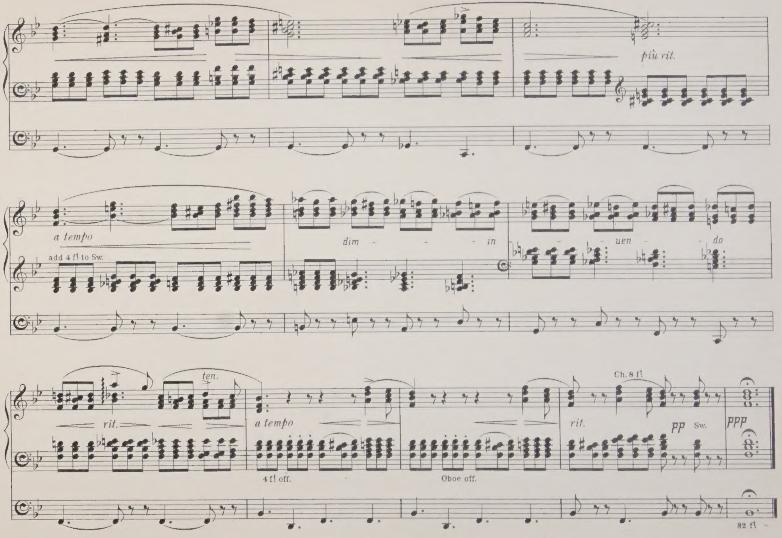
Warwick Jordan.




Gt Clarabella, with Sw. coupd
rubato
Sw. to Ped.
Gt
R. H. Ch. Clarinet.
Ch.
Gt
Ch.
Gt
Ch.
Gt
Ch.
Gt
Ch.
Gt
Sw.
più rit.
a tempo
Gt 8 ft Flutes, Sw. to 4 ft coupd


add 2 ft to Sw.
rit
-ard - - an - do
add Full Sw. (closed.)
a tempo
cresc. poco a poco
sempre cresc.
agitato

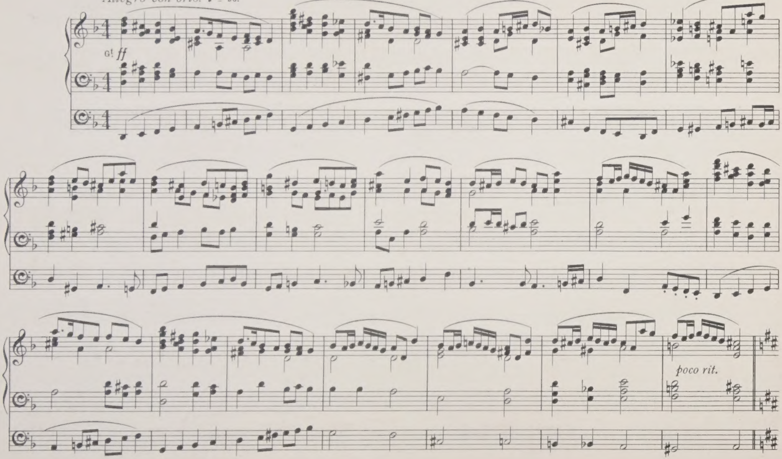

sempre cresc. al ff
ff
ff
dim. e rall. poco a poco
p perdendosi.
molto rit.
Ch. 8 ft.
pp
Sw. 8 ft.
Gt. Clarabella, Sw. coupd.
Tempo Imo.
Sw. Oboe (or Voix Celeste.)
Soft 16 ft.

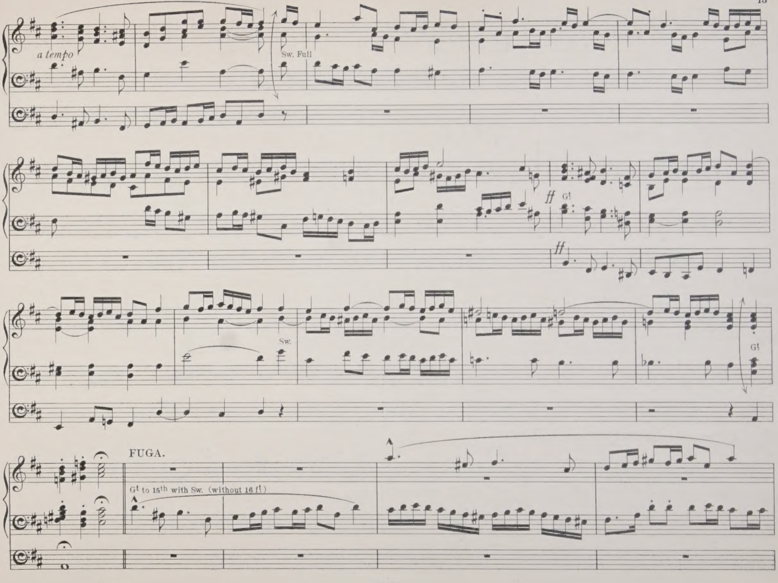

più rit.
a tempo
add 4 ft to Sw.
dim - - - in - uen - do
rit.
ten.
a tempo
4 ft off.
Oboe off.
rit.
Ch. 8 ft
pp
Sw.
ppp
32 ft

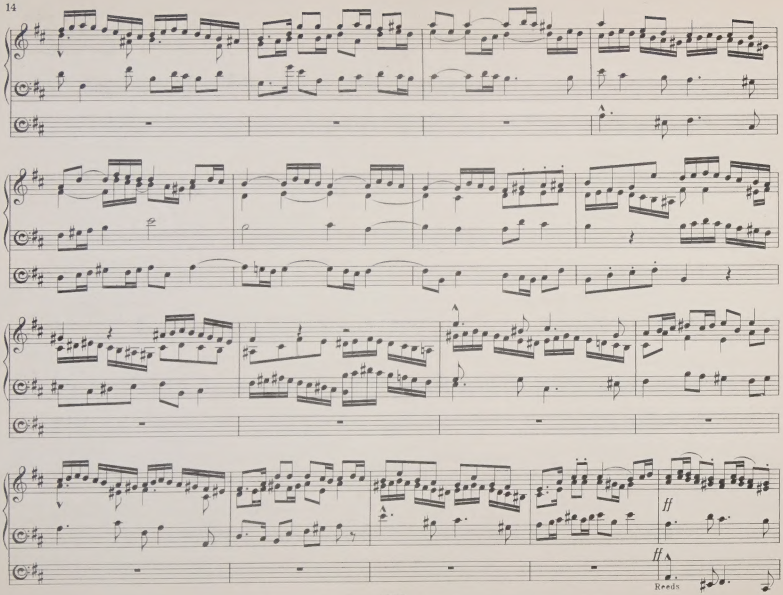
INTRODUCTION and FINALE FUGATO.

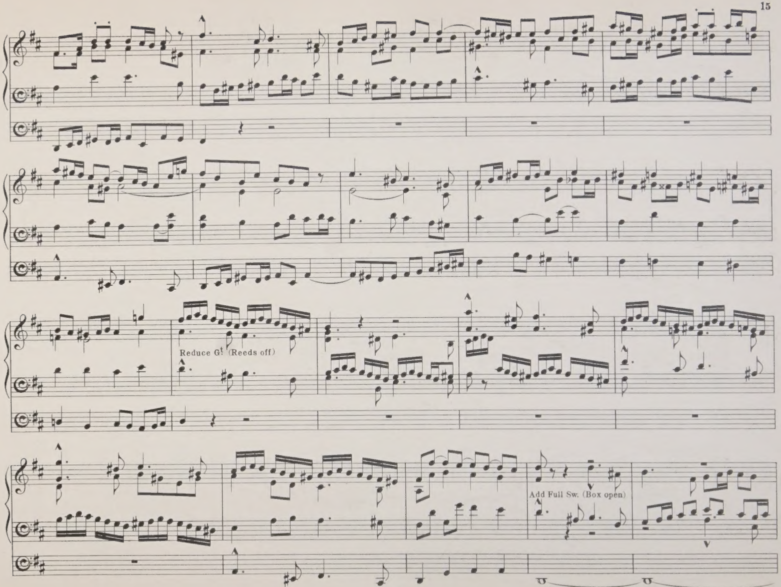
Warwick Jordan.

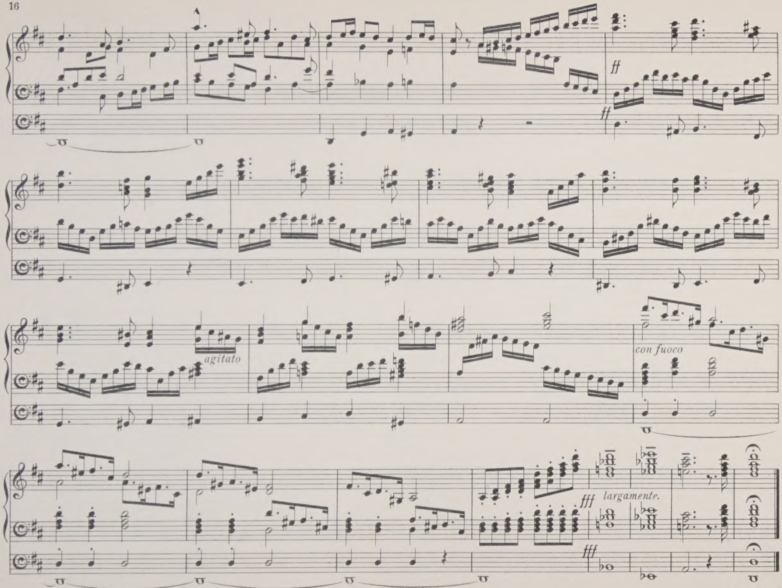
Allegro con brio. ♩ = 96.




a tempo
Sw. Full
ff
Gt
ff
Sw.
Gt
FUGA.
Gt to 15th with Sw. (without 16 ft)


ff
ff
Reeds


Reduce Gt (Reeds off)
Add Full Sw. (Box open)



LONDON: NOVELLO & Cº
Engravers & Printers

Herrn Dr ADOLF LORENZ.

Drei Fantasien

für die

ORGEL

von

FRIEDRICH KIEL.

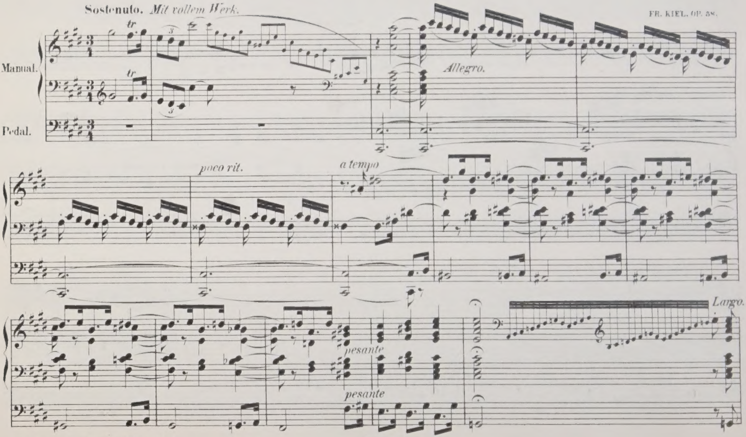
OP. 58. Pr. 3Mk.

Ent Sta Hall

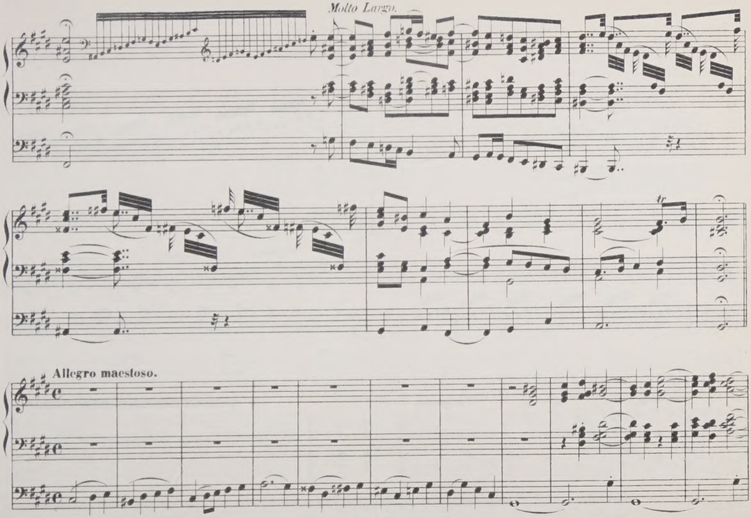
Verlag u Eigenthum
von
N. SIMROCK IN BERLIN.

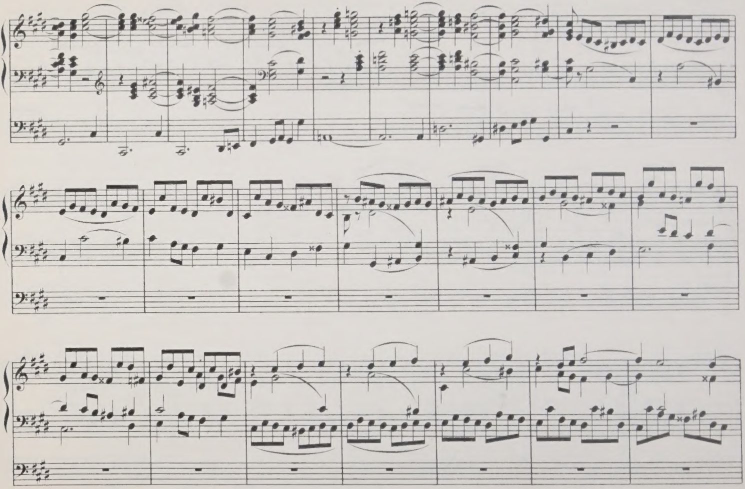
I.

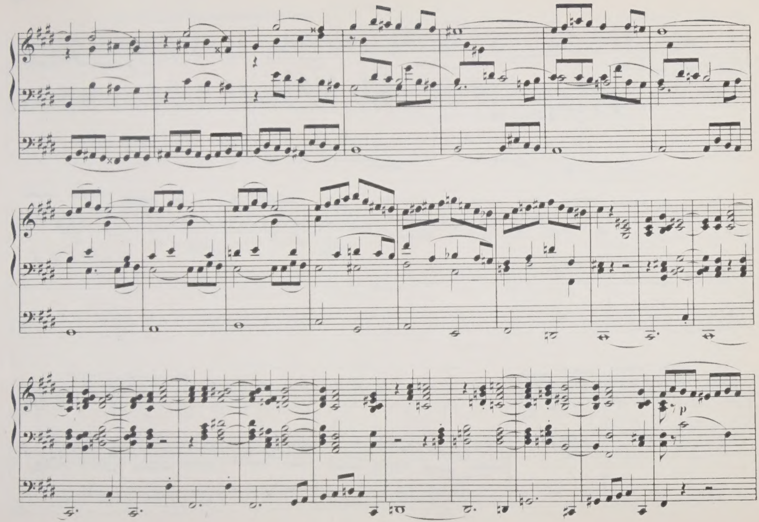
FR. KIEL. OP. 58.

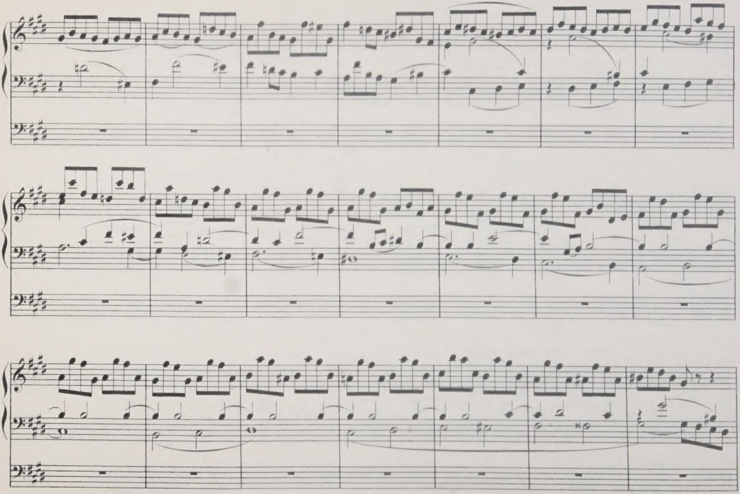


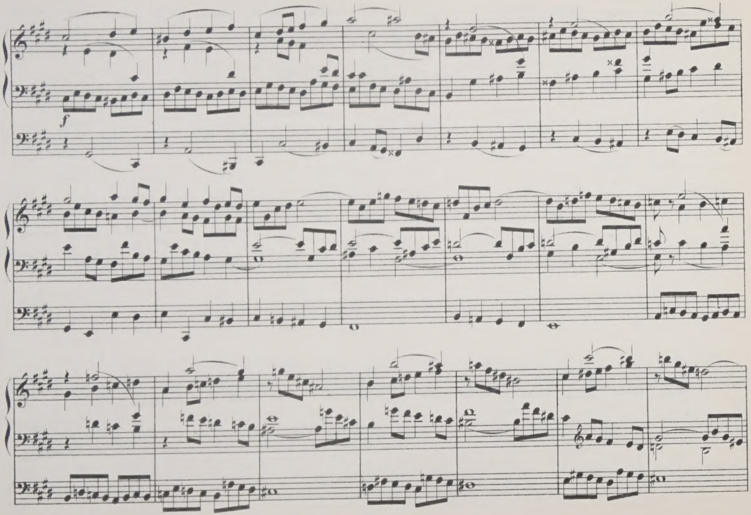
Stich und Druck der Röder'schen Officin in Leipzig.

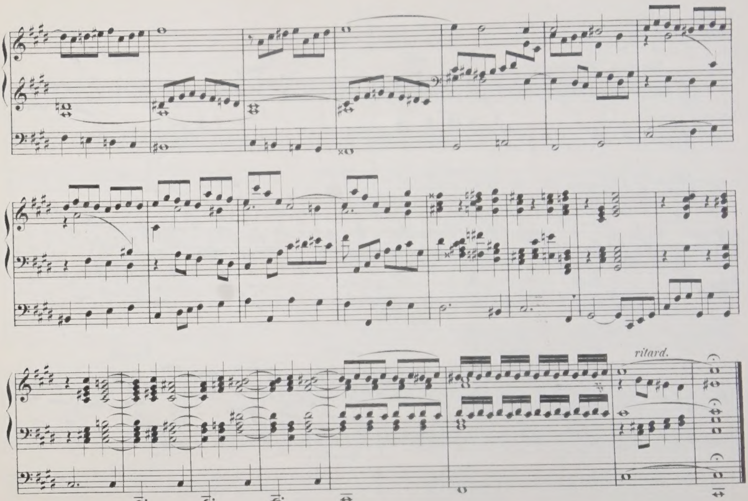

Molto Largo.
tr
Allegro maestoso.



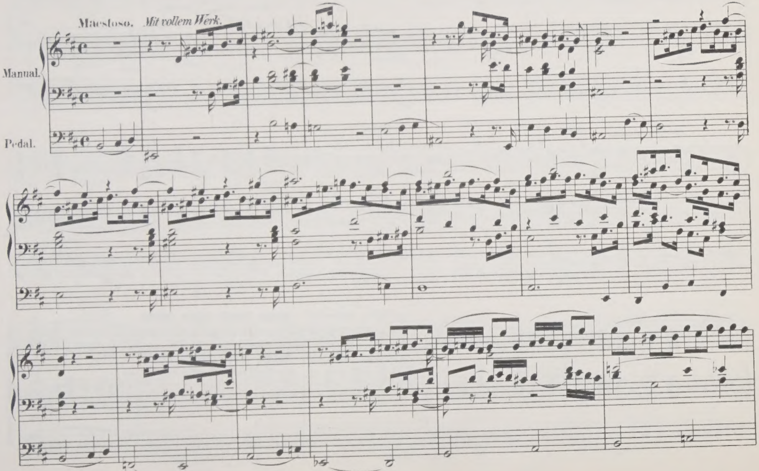

p

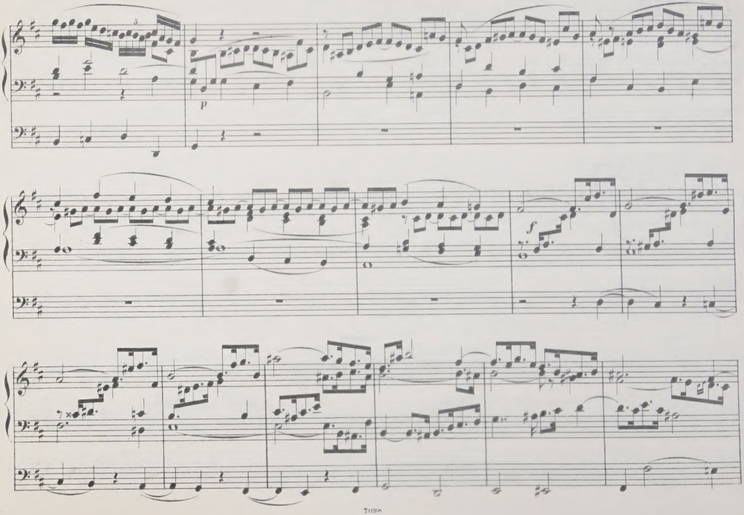


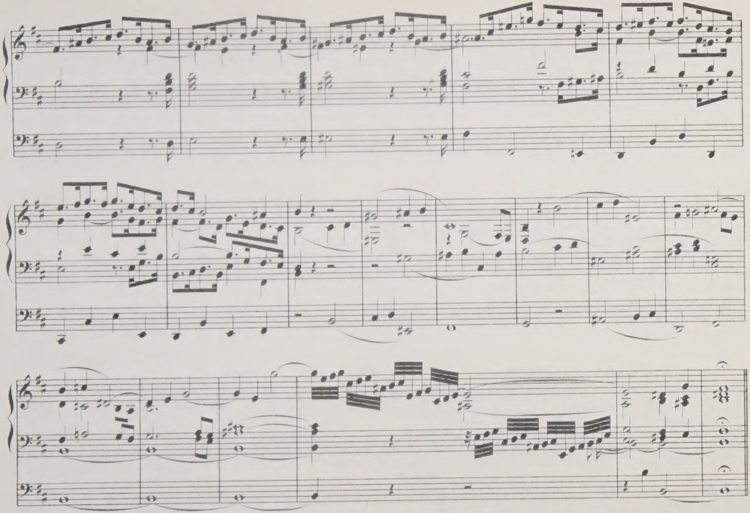

f

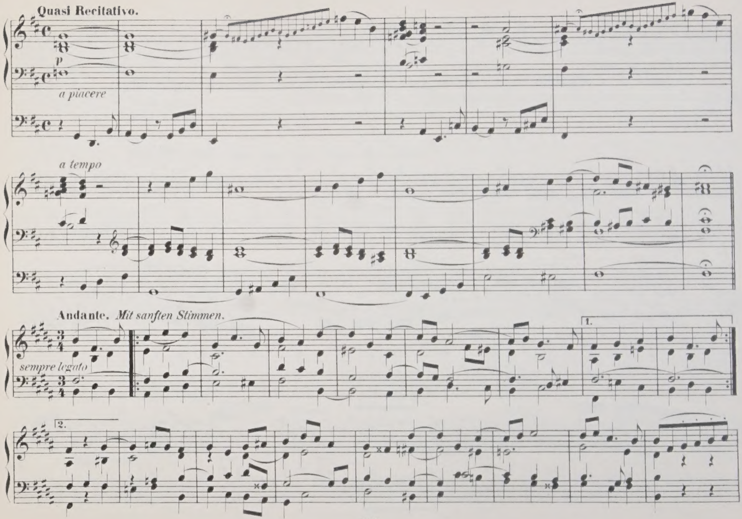

ritard.

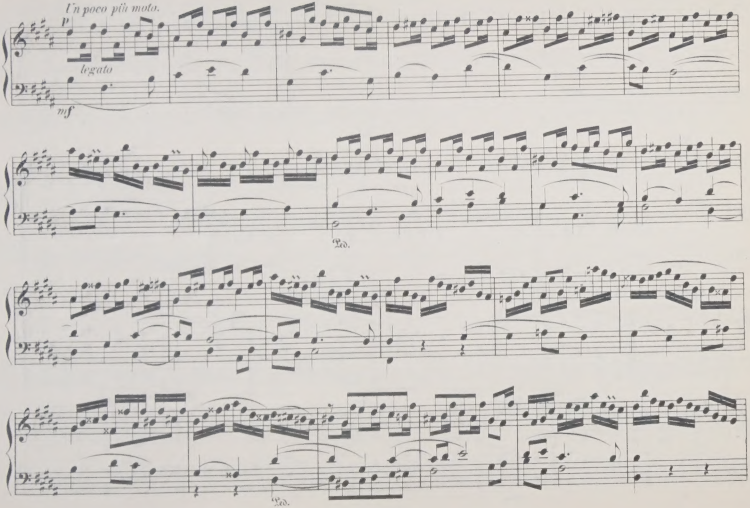
II.

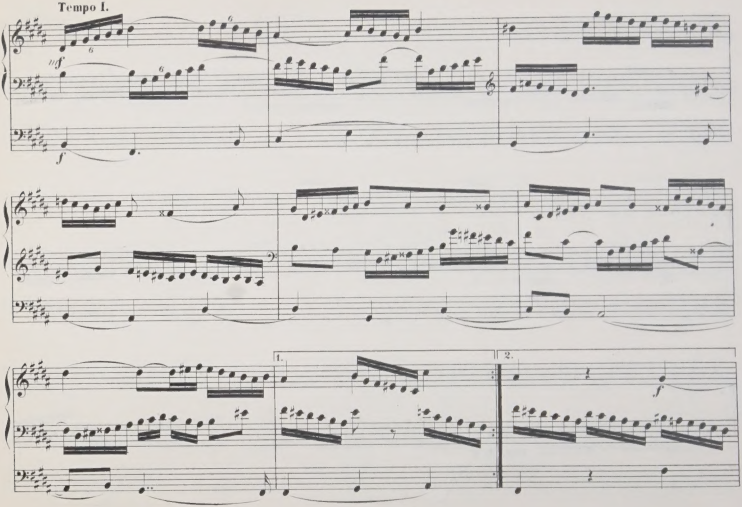


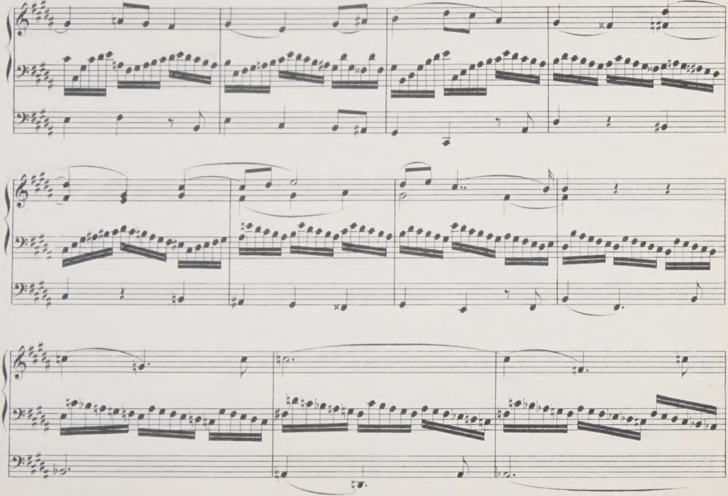

p
f

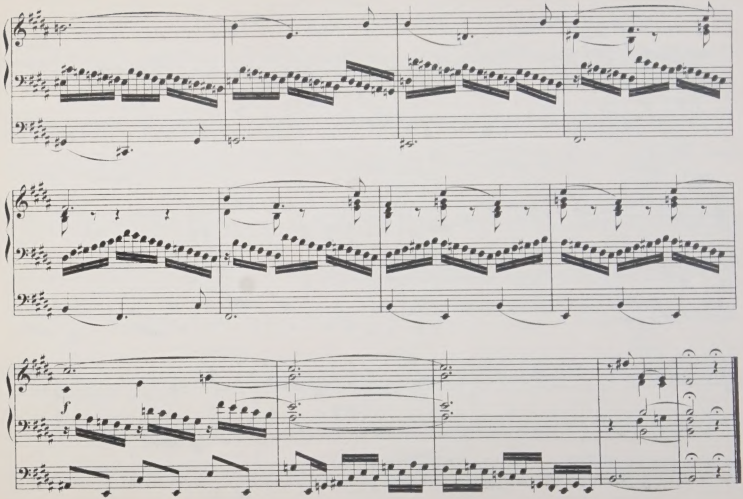



Quasi Recitativo.
p
a piacere
a tempo
Andante. Mit sanften Stimmen.
sempre legato
1.
2.


Un poco più moto.
p
legato
mf
Ped.
Ped.

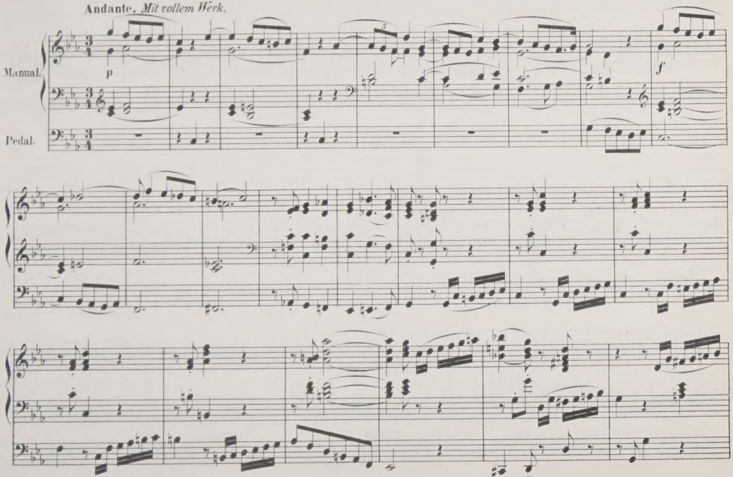

Tempo I.
mf
6
6
6
f
1.
2.
f

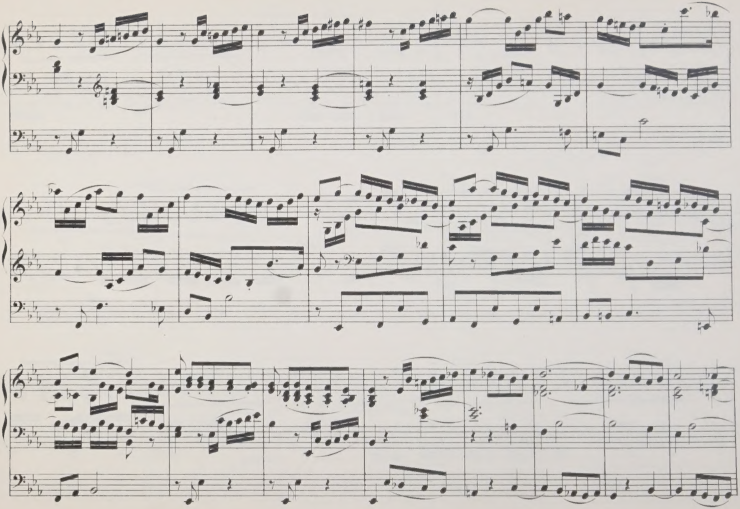


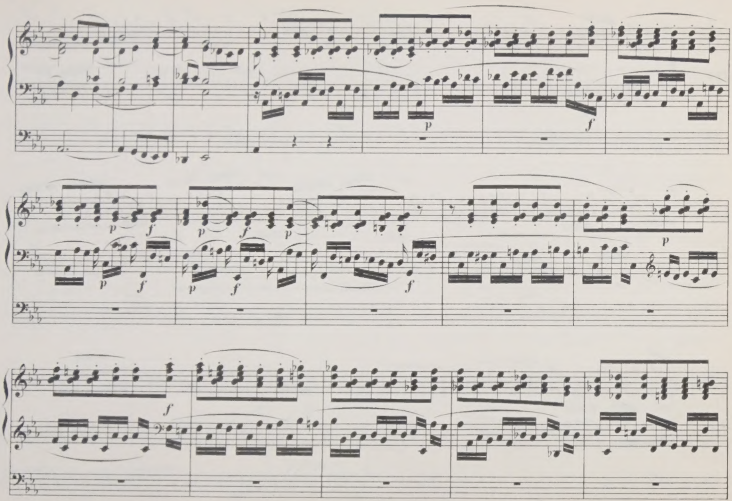

f

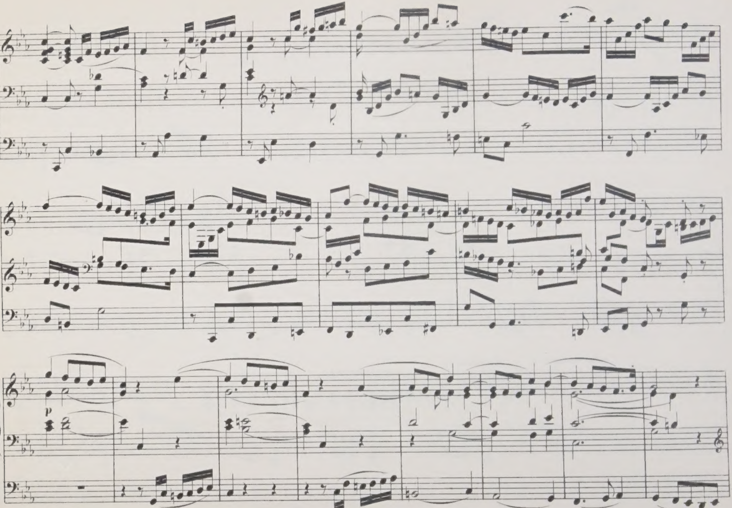
III.

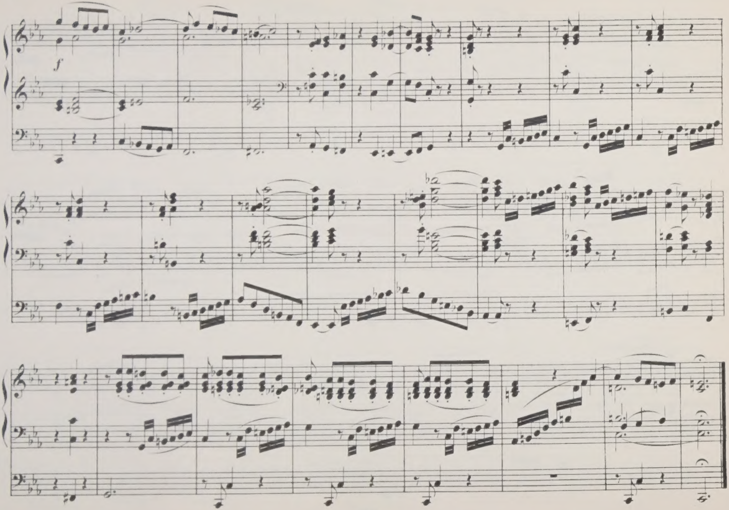
Andante. *Mit vollem Werk.*






p
f
p
f
p
f
p
f
p
p
f
f


p


f

W. MULLINEUX
MANCHESTER

A SONATA FOR THE ORGAN,

COMPOSED FOR THE OPENING
OF THE

NEW ORGAN,

In the Sheldonian Theatre at Oxford,

BY THE

Rev. Sir Frederick A. Gore Ouseley, Bar^{t}.

(M.A. Mus. Doc. Precentor of Hereford and Professor of Music in the University of Oxford.)

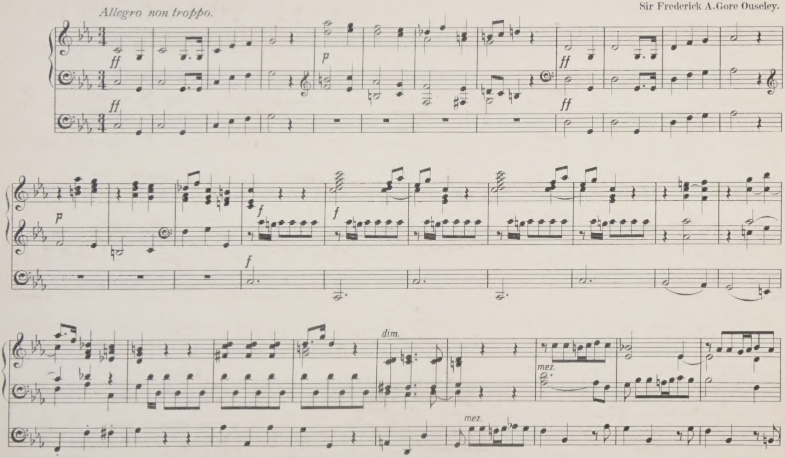
Ent. Sta. Hall.

Price 2/- net.

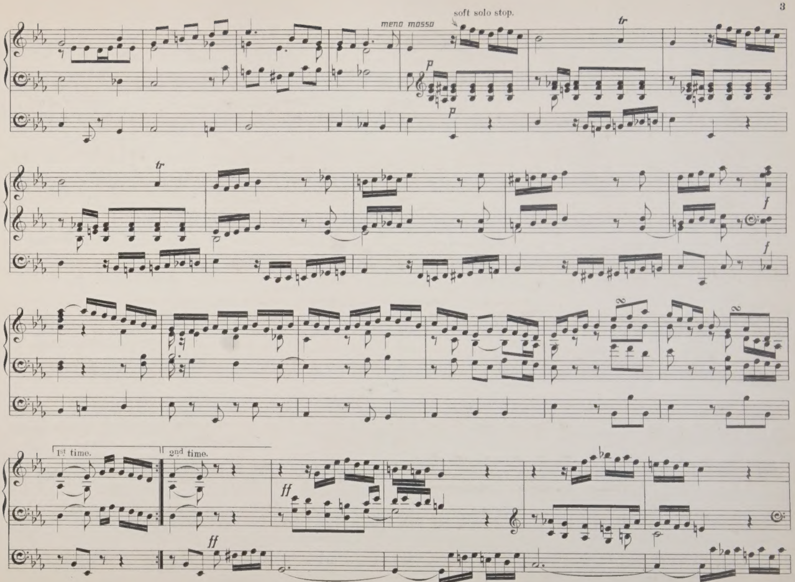
London & New York
NOVELLO, EWER & C^{o}
1877

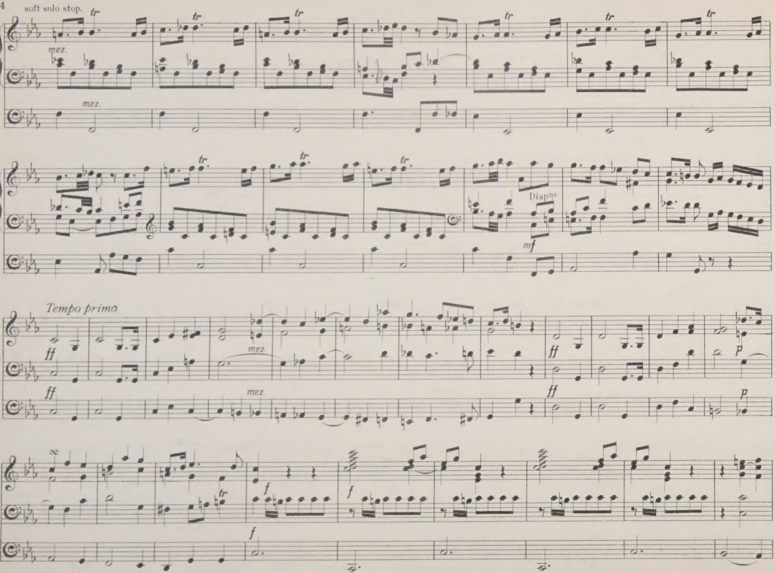
SONATA.

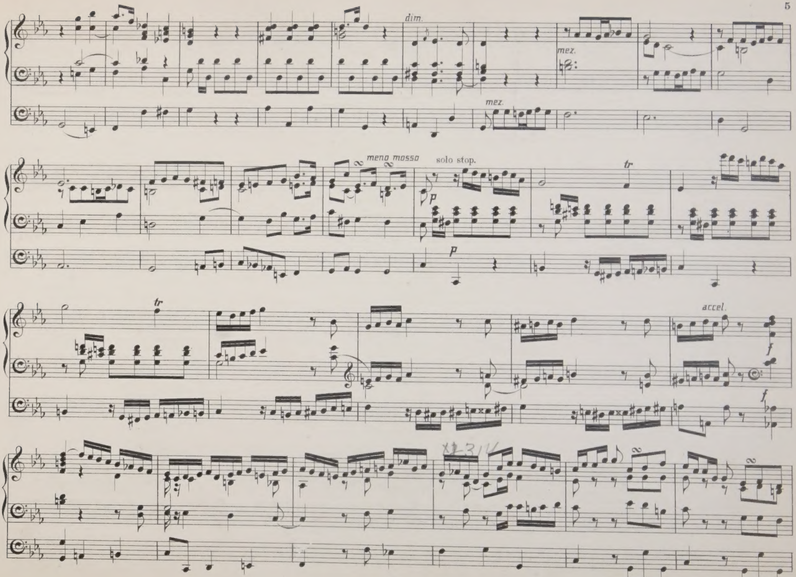
Sir Frederick A. Gore Ouseley.

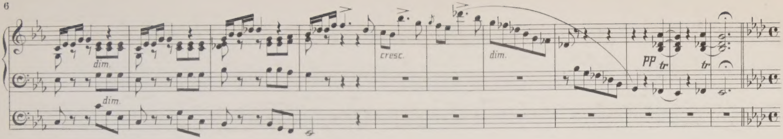


NB. In this piece the following marks indicate as follows: *pp* one soft stop, *p* a soft combination, *mez.* diapasons, or an equivalent, *mf* up to principal great, *f* rather louder, *ff* very loud, *fff* full power.

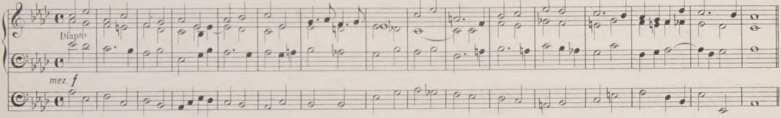

meno mosso
soft solo stop.
p
p
tr
tr
f
f
1st time.
2nd time.
ff
ff


soft solo stop.
tr
mez.
mez.
Diapns
mf
Tempo primo
ff
ff
mez.
mez.
ff
ff
p
p
tr
f
f
f


dim.
mez.
mez.
meno mosso
solo stop.
p
p
tr
tr
tr
accel.
f
f
X1 3114

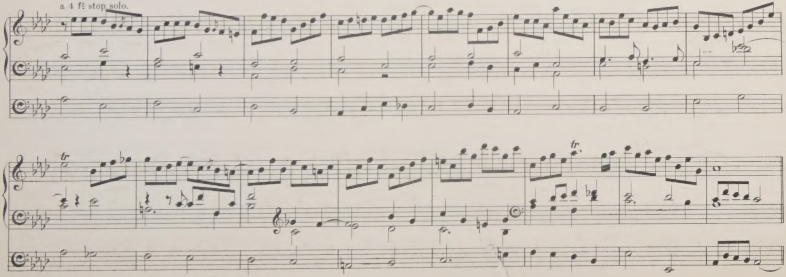


Air with Variations.

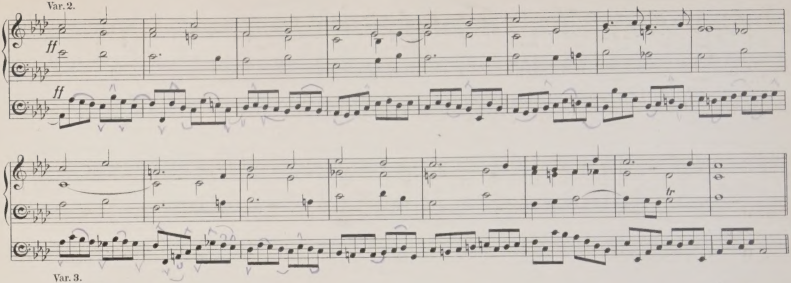


Var. 1.

a 4 ft stop solo.

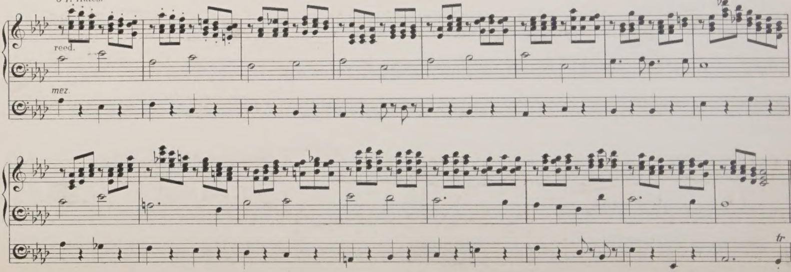


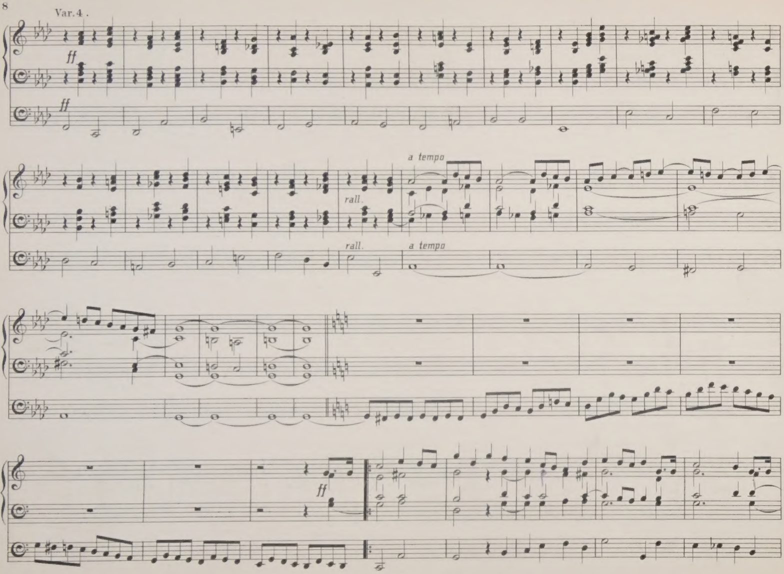
Var. 2.

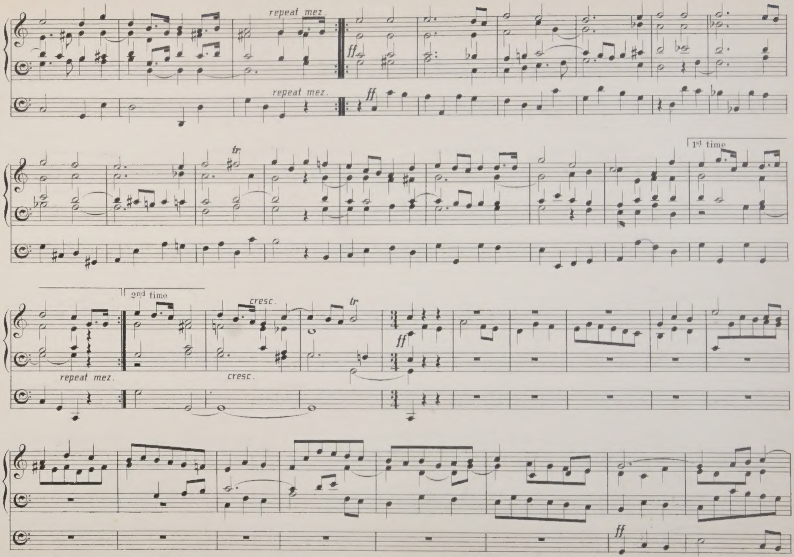


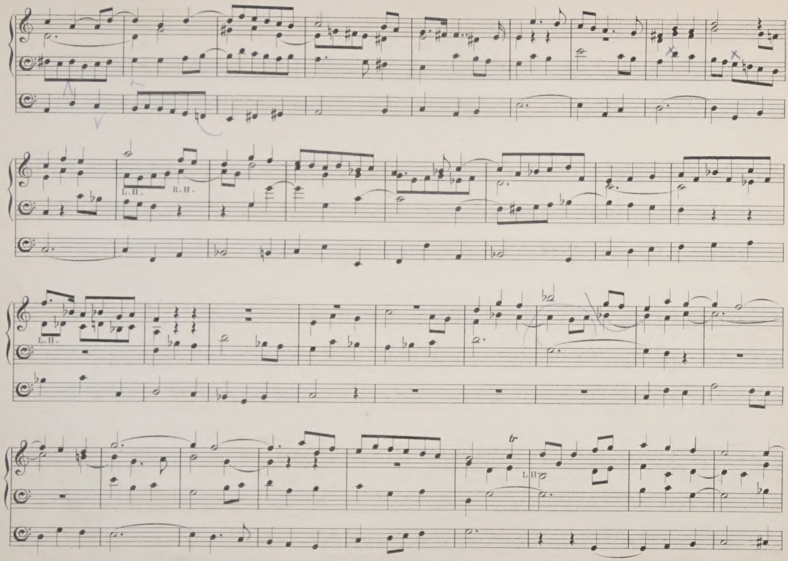
Var. 3.

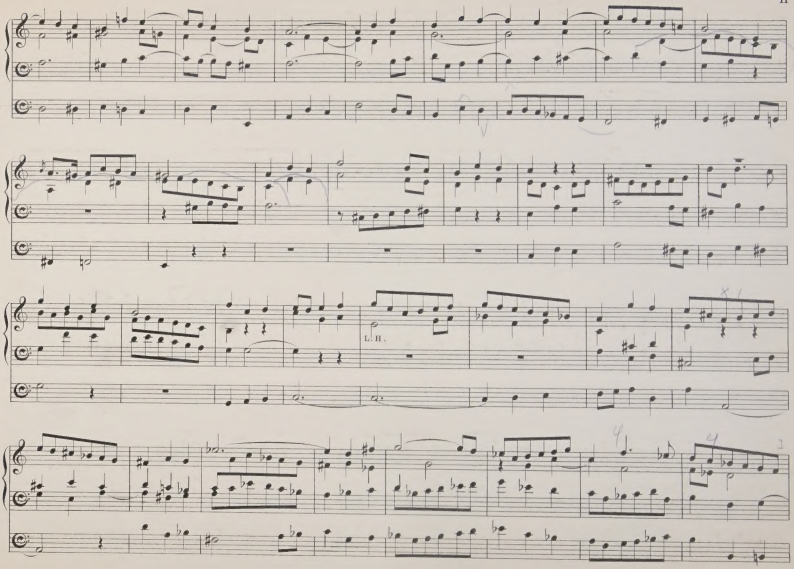
8 f! flutes.

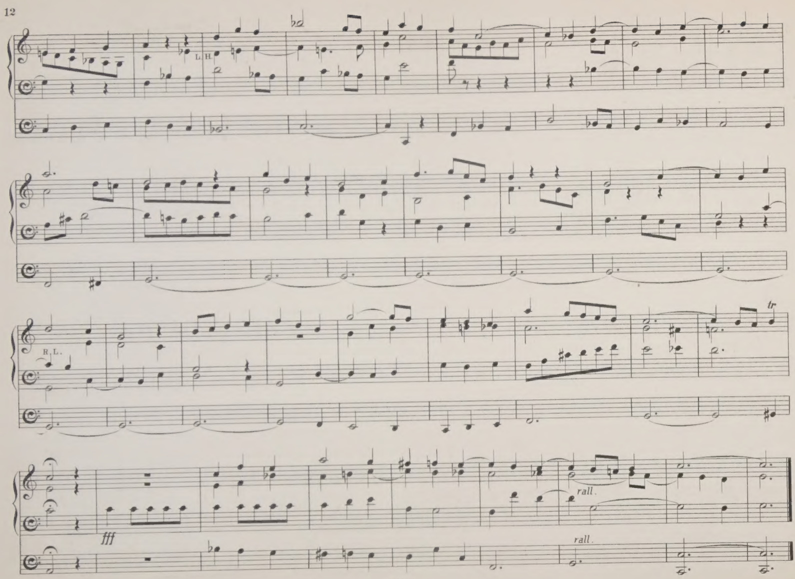



Var. 4 .
ff
ff
rall.
a tempo
rall.
a tempo
ff


repeat mez.
ff
repeat mez.
ff
tr
1st time
2nd time
cresc.
tr
ff
repeat mez.
cresc.
ff


L.H.
R.H.
L.H.
tr
L.H.


L. H.


L H
R. L.
fff
rall.
rall.
tr

INSCRIBED TO WALTER PARRATT, ESQ^{RE}

SECOND SONATA FOR THE ORGAN

Composed by the

REV^{D}. SIR FREDERICK A. GORE OUSELEY, BART.

1883.

Ent. Sta. Hall.

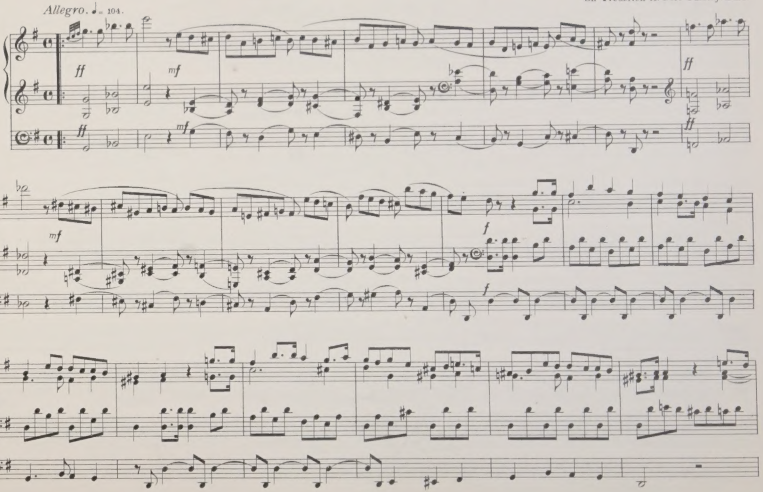
Price 3/-

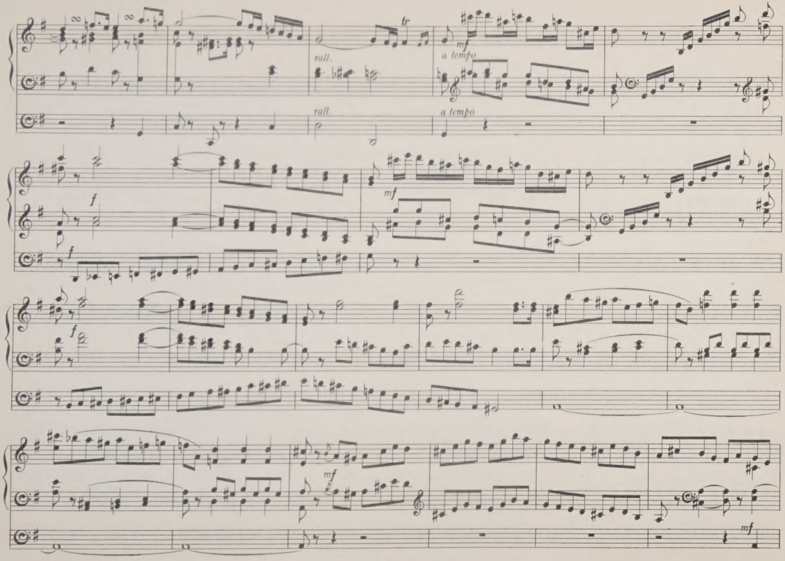
LONDON, NOVELLO, EWER & C^{o}.
1, Berners Street, W. and 80 & 81, Queen Street, E.C.

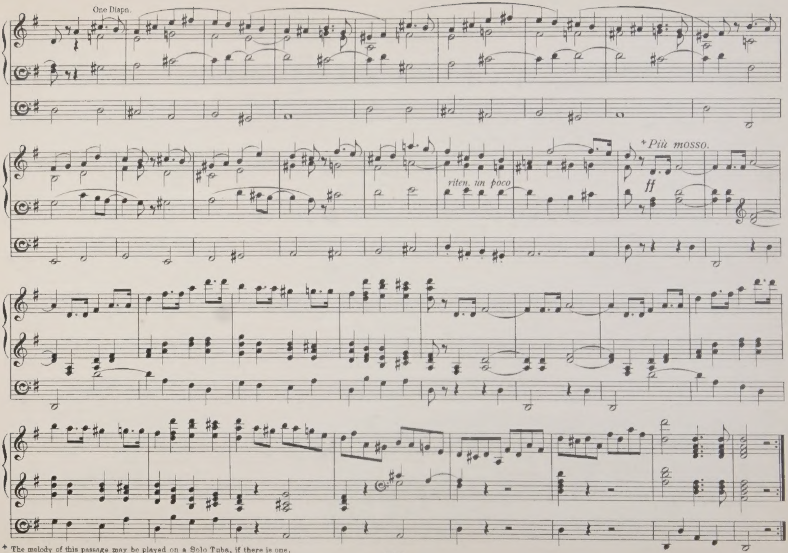
Boston, New York and Philadelphia,
DITSON & C^{o}

SONATA.

Sir Frederick A. Gore Ouseley. Bart.

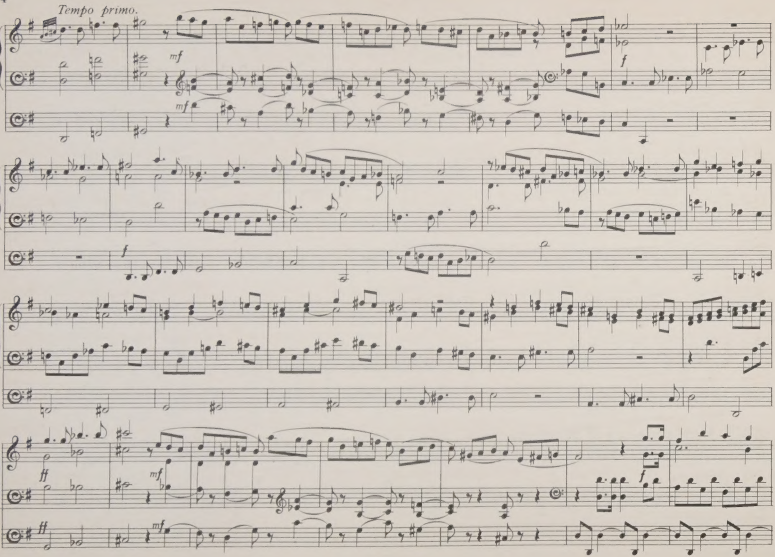


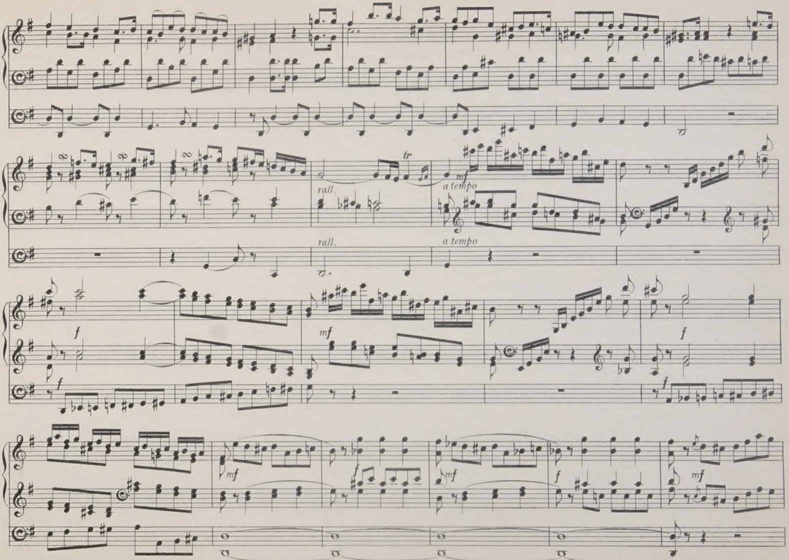

tr
rall.
a tempo
mf
rall.
a tempo
f
f
mf
f
mf
mf

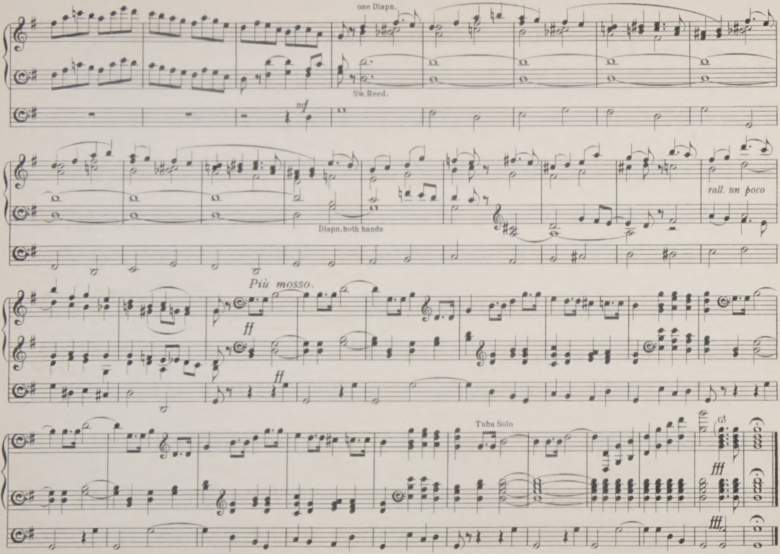


+ The melody of this passage may be played on a Solo Tuba, if there is one, except where chords occur in the upper stave.

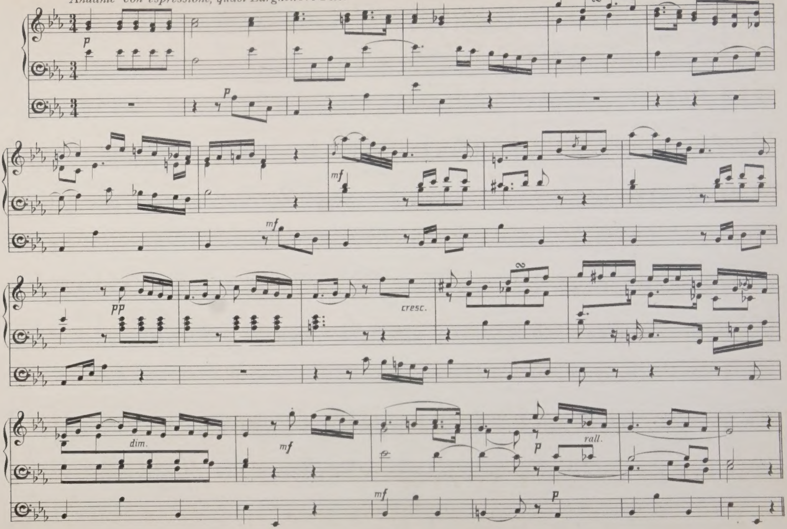
Tempo primo.

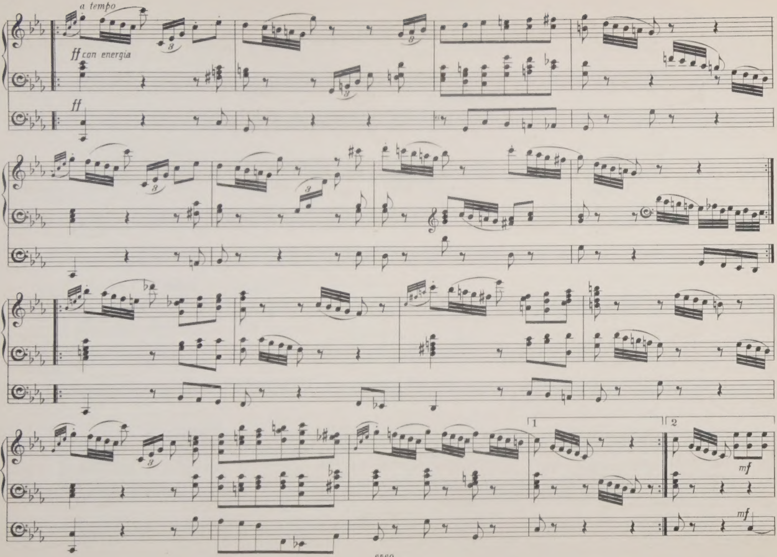


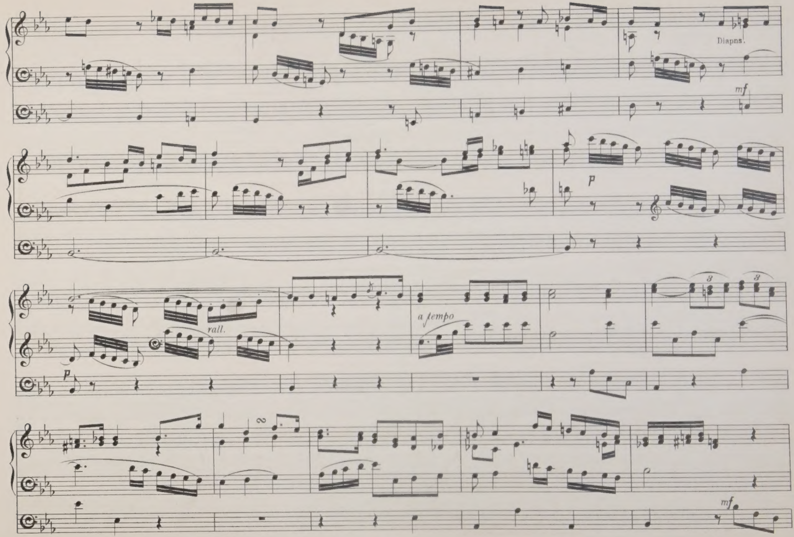

rall.
tr
a tempo
mf
rall.
a tempo
f
f
mf
f
mf
f
f
mf
f
mf

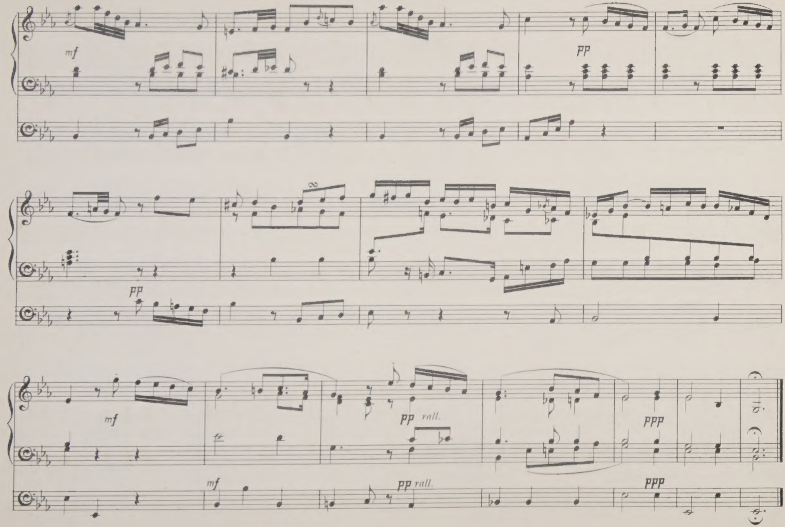

one Diapn.
Sw.Reed.
mf
Diapn.both hands
rall. un poco
Più mosso.
ff
ff
Tuba Solo
G!
fff
fff

Andante con espressione, quasi Larghetto. ♪= 100.



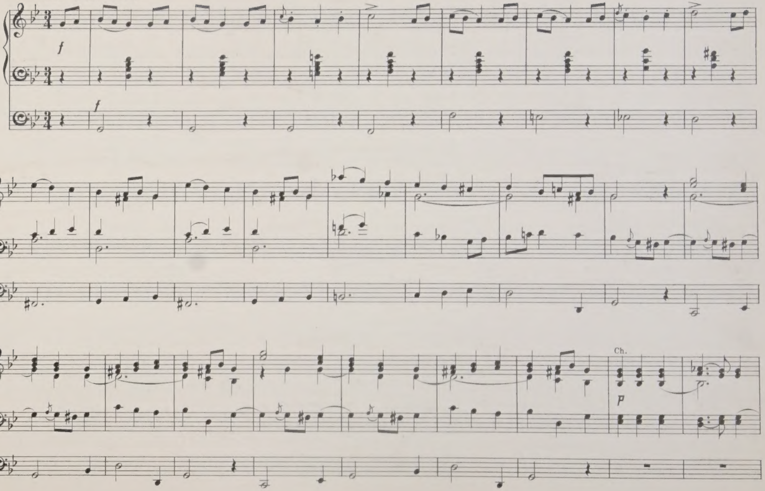

a tempo
ff con energia
ff
3
1
2
mf
mf

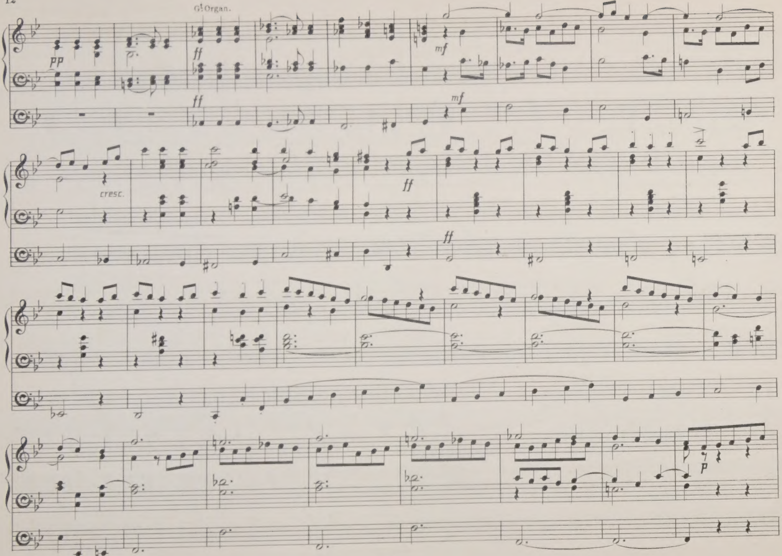

Diapns.
mf
p
p
rall.
a tempo
3
3
mf

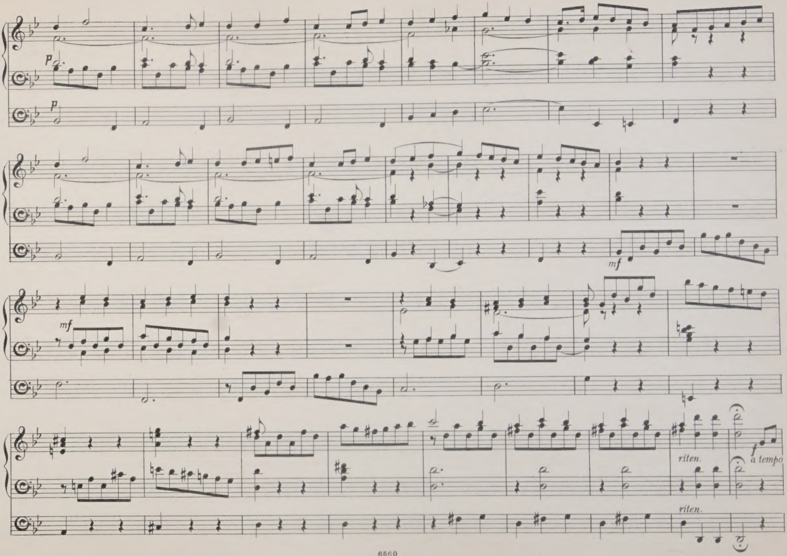

mf
pp
pp
mf
mf
pp rall.
pp rall.
ppp
ppp

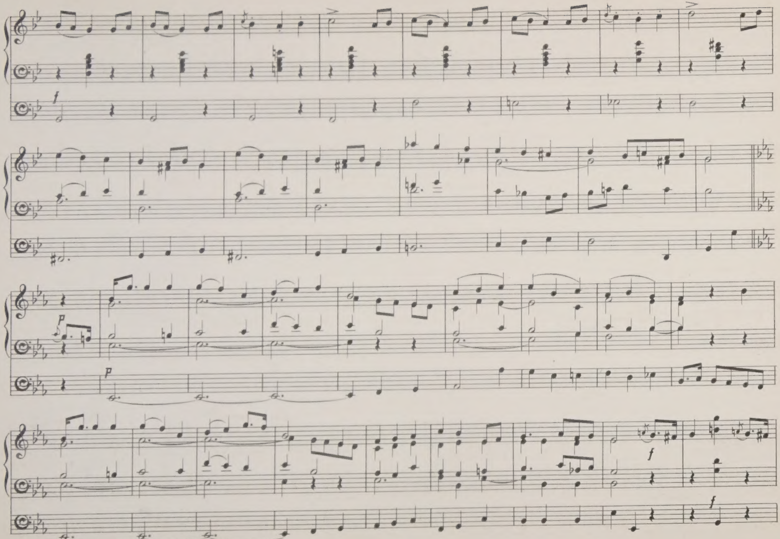
RONDO.

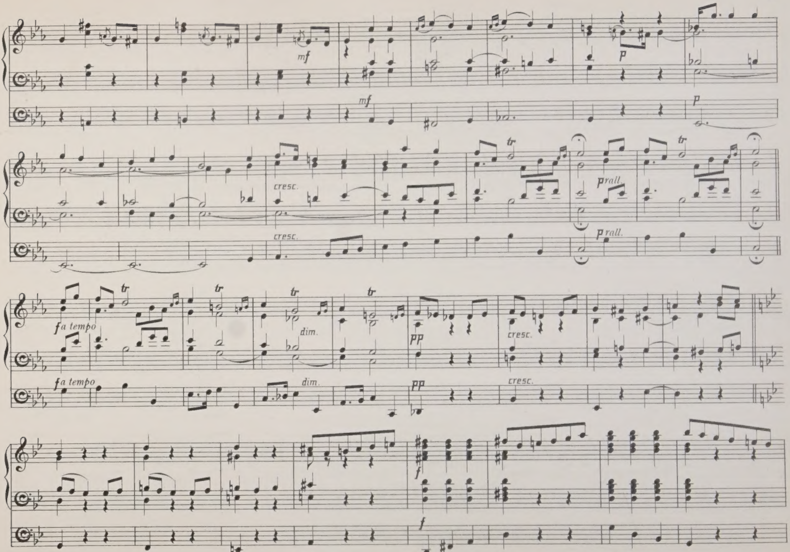
Con brio. ♩ = 144.



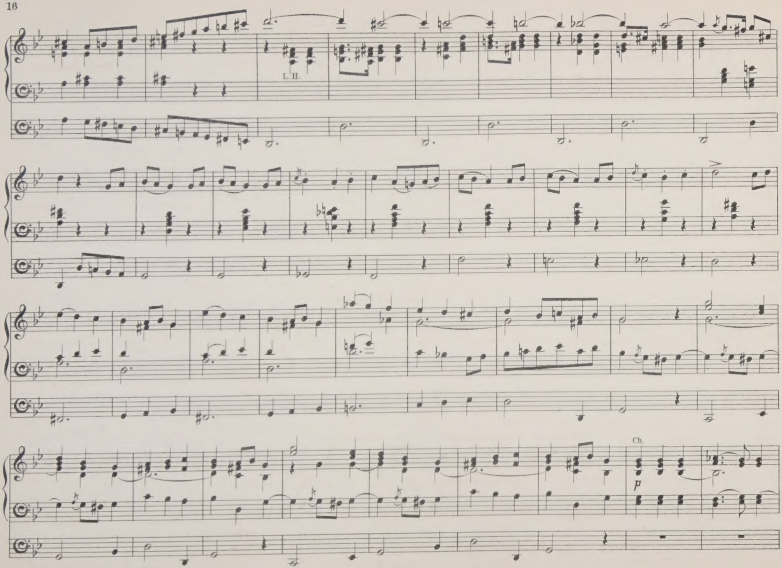

Gt Organ.
pp
ff
ff
mf
mf
cresc.
ff
ff
p

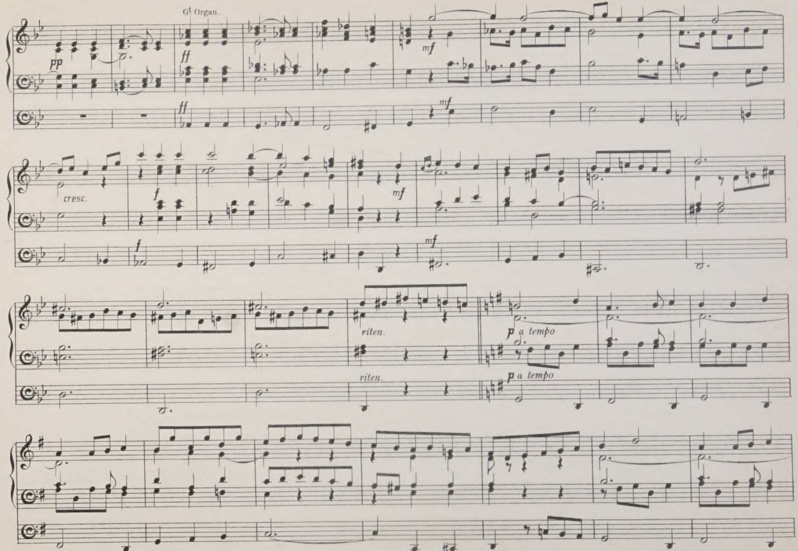

p
p
mf
mf
riten.
riten.
f
a tempo

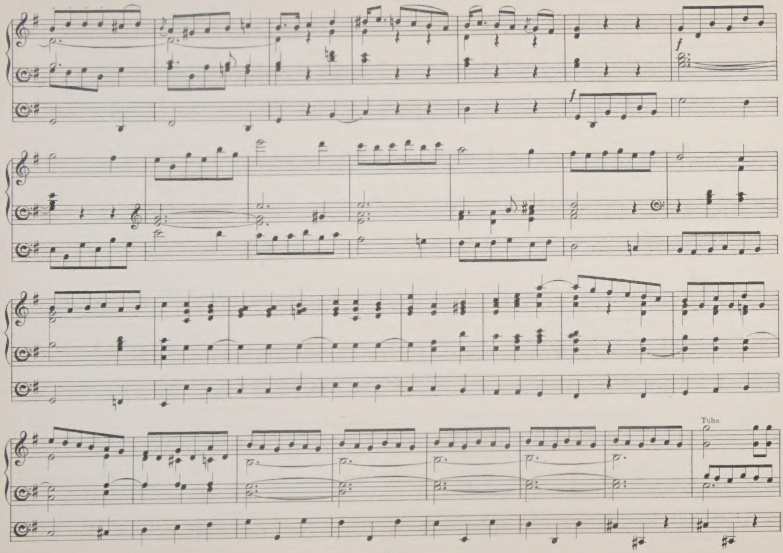

f
p
p
f
f

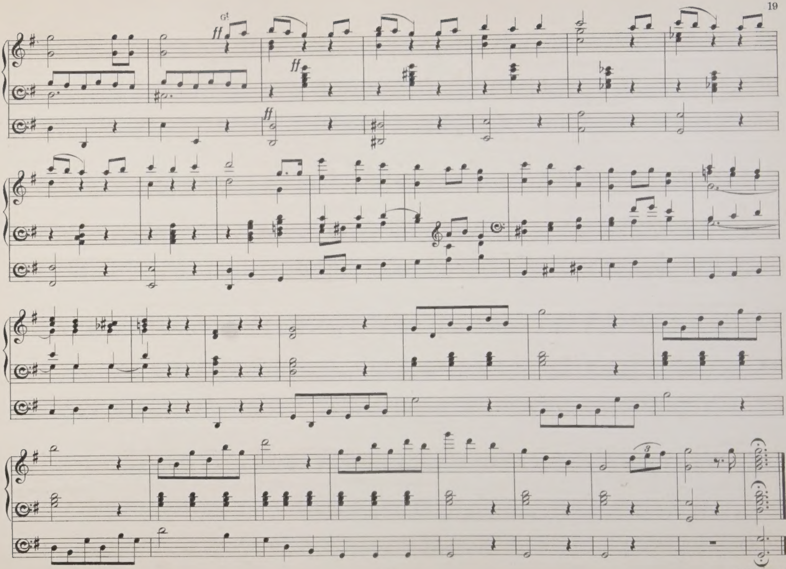


mf
mf
p
p
cresc.
cresc.
tr
tr
p rall.
p rall.
f a tempo
f a tempo
tr
tr
tr
tr
dim.
dim.
pp
pp
cresc.
cresc.
f
f


L. H.
Ch.
p


Gt Organ.
pp
ff
ff
mf
mf
cresc.
f
f
mf
mf
riten.
riten.
p a tempo
p a tempo


f
f
f
Tuba



LONDON: NOVELLO & Co
Engravers & Printers

ORGAN MUSIC PUBLISHED BY NOVELLO, EWER AND CO.

THE ORGAN WORKS

OF

JOHN SEBASTIAN BACH.

EDITED BY

J. F. BRIDGE, AND JAMES HIGGS,

Mus. Doc., Oxon. Mus. Bac., Oxon.

BOOK I.—EIGHT SHORT PRELUDES AND FUGUES.

Price Two Shillings and Sixpence.

In this Edition much help is offered toward a correct and effective rendering of Bach's Organ Music. The distribution of the parts between the two hands is clearly shown. The notes most conveniently played by the right hand are printed on the *upper*, and those best taken by the left hand on the *lower*, of the two manual staves. The pedalling is indicated where necessary. Marks of expression and phrasing are added occasionally, and suggestions for the effective use of the organ are given throughout. The Preface contains many useful hints.

BOOK II.—PRELUDES, FUGUES, AND TRIO.

Price Three Shillings.

The Second Book of the New Edition of Bach's Organ Works is more advanced in point of difficulty than the first, and will be found of conspicuous interest. It includes the well-known "Giant" in D minor, the shorter Prelude and Fugue in E minor (a great favourite with Mendelssohn), and an exceedingly effective Prelude and Fugue in C minor, in addition to other less-known but important works. It is a specialty of this Edition that a convenient and effective mode of performance is everywhere indicated. Appended to the Preface is a suggested metronomic rate for each movement.

J. BARNBY.

	s.	d.
Three Pieces—Allegretto (Joy), Andante graziosa (Sorrow), and Gloria Patri, from Service in E	2	0

EMILE BERNARD.

	s.	d.
Suite in E	3	0

1. Andantino, 1s.; 2. Scherzo-Caprice, 1s. 6d.; 3. Introduction and Fugue, 1s.

GEORGE CALKIN.

			s.	d.
Soft Voluntaries,	Book I.	1 to 6	2	6
,,	Book II.	7 to 12	2	6
,,	Book III.	13 to 18	2	6
,,	Book IV.	19 to 24	2	6

CHARLES COLLIN.

The Church Organist: a Collection of Pieces for use during Divine Service. Three books.

Book I. 2s. 6d.	Book II. 3s.	Book III. 2s. 6d.
March.	Offertoire for the Feast of Pentecost.	Elevation.
Communion.	Hymn.	Postludium.
Elevation.	Elevation.	Offertoire.
Offertoire.	Communion.	Communion.
Postlude.	Ditto.	Elevation.
Offertoire.	March.	March.
	Postlude.	

NIELS W. GADE.

	s.	d.
Three Pieces. Op. 22	2	0

DR. HENRY HILES.

	s.	d.
Air, varied	1	6
Fantasia	3	0
Andante from ditto	1	6
Festival March	2	0
Six Impromptus	3	0
Six Impromptus, Second Set	4	0
Prelude and Fugue in D minor	2	0
Prelude and Fugue in A major	2	0
Sonata in G minor	3	0

LEFÈBURE-WÉLY.

	s.	d.
Six Grand Offertoires. Op. 35	2	6

1. in B flat; 2. in F; 3. in C; 4. in G; 5. in A; 6. in E flat.

	s.	d.
The Modern Organist: a Collection of 34 pieces in all styles. The adaptation to English Organs by W. T. Best. Twelve Numbers, or One Volume, cloth	12	0

No. 1, price 1s. 6d.

1 Pastorale.
2 Communion.
3 Prelude on the Hymn for the Feast of Pentecost.
4 Prelude.
5 Offertoire.

No. 2, price 1s. 6d.

6 Elevation or Communion.
7 Prelude.
8 Offertoire.

No. 3, price 2s.

9 Communion.
10 Fugue.
11 Offertoire.

No. 4, price 2s.

12 Offertoire.
13 Prelude.
14 Elevation or Communion.

No. 5, price 2s.

15 Offertoire.
16 Pastorale.

No. 6, price 2s.

17 Processional Hymn "Adoro te."
18 March.

No. 7, price 2s.

19 Allegretto Cantabile.
20 Postlude.

No. 8, price 1s. 6d.

21 Postlude.
22 Prelude.
23 Prelude.
24 Elevation or Communion.

No. 9, price 2s. 6d.

25 Fantasia Pastorale.
26 Offertoire for Christmas.

No. 10, price 2s.

27 Offertoire.
28 Prelude.

No. 11, price 2s.

29 Postlude.
30 Fugue.
31 Elevation or Communion.

No. 12, price 2s.

32 Offertoire.
33 Fugue.
34 March.

J. LEMMENS.

		s.	d.
Four Organ Pieces in the Free Style		6	0
1.	Allegretto in B flat	2	0
2.	Christmas Offertorium	2	6
3.	Fantasia in A minor	2	0
4.	Grand Fantasia in E minor (The Storm)	3	6
Trois Sonates		7	6
No. 1.	Sonate Pontificale	3	0
2.	Sonate O Filii	3	0
3.	Sonate Pascale	3	0

SIR GEORGE MACFARREN.

	s.	d.
Sonata in C	4	0

MENDELSSOHN.

	s.	d.
Six Sonatas and Three Preludes and Fugues. Edited by W. T. Best. In One Volume	5	0

AUGUST MOOSMAIR.

	s.	d.
Fantasia in E flat	1	6
Grand Solemn March	1	6

SIR FREDERICK OUSELEY.

	s.	d.
Eighteen Preludes and Fugues	15	0
Seven Preludes and Fugues	6	0
Six Preludes and Fugues	5	0
Six Short Preludes	2	6
Prelude and Fugue in A flat	1	6
Three Andantes	1	6
A Sonata in C minor	2	0
A second Sonata in G	3	0

ORIGINAL COMPOSITIONS for the ORGAN.

		s.	d.
1.	Two Introductory Voluntaries. G. J. Bennett	1	0
2.	Three Andantes. Hamilton Clarke	2	0
3.	Postlude. (Christmas.) Dr. Garrett	1	6
4.	Andante con moto. Dr. Garrett	1	0
5.	Interlude for Advent. Oliver King	1	0
6.	Prelude for Lent. Oliver King Fantasia on a Theme by H. Goetz. Ditto	1	0
7.	Three Pieces. *a.* Baptism. *b.* Wedding. *c.* Burial. A. C. Mackenzie . each	1	0
8.	Voluntary for Christmastide. Sir F. Ouseley	1	0
9.	Voluntary. Sir Frederick Ouseley	1	0
10.	Short Voluntary for a time of sorrow. Ridley Prentice	0	6
11.	Short Voluntary for Lent. B. Luard Selby	1	0
12.	Postlude in C minor. Dr. Steggall	1	0
13.	Concluding Voluntary or Fantasia (Lent). C. E. Stephens	1	0
14.	Three Canons. W. G. Wood	2	0
15.	Allegretto. C. H. Lloyd	1	0
16.	Allegretto in D. B. Luard Selby	1	0
17.	Three Pieces. H. M. Higgs No. 1. Allegretto Moderato. | No. 2. Andante con moto. No. 3. Processional March.	2	6
18.	Andante in G. Herbert W. Wareing	1	0
19.	Andante in A and Minuet in A. C. H. Lloyd	1	6
20.	Allegro ma non troppo. Oscar Wagner	1	0
21.	Processional Wedding March. H. R. Bird	1	0
22.	Reverie. B. Luard Selby	1	0

(*To be continued.*)

Six Short Preludes,

FOR THE

ORGAN,

COMPOSED BY

The Rev. Sir Frederick A. Gore Ouseley, Bar^t.

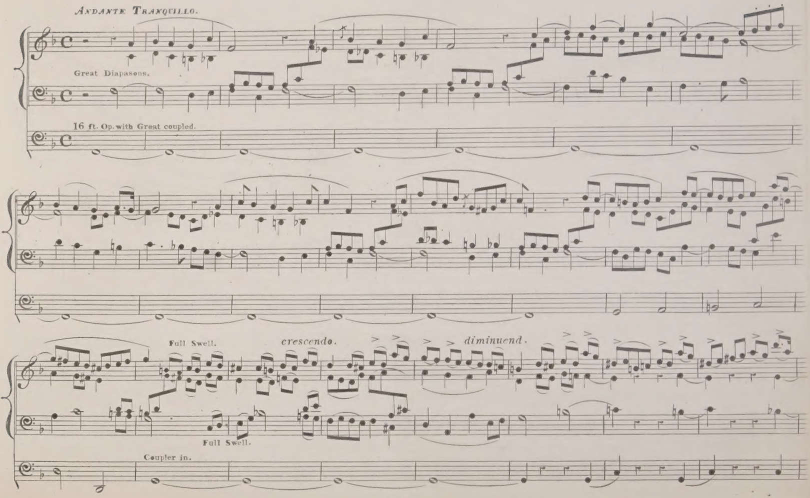
M. A. Mus. Doc. Precentor of Hereford & Professor of Music in the University of Oxford.

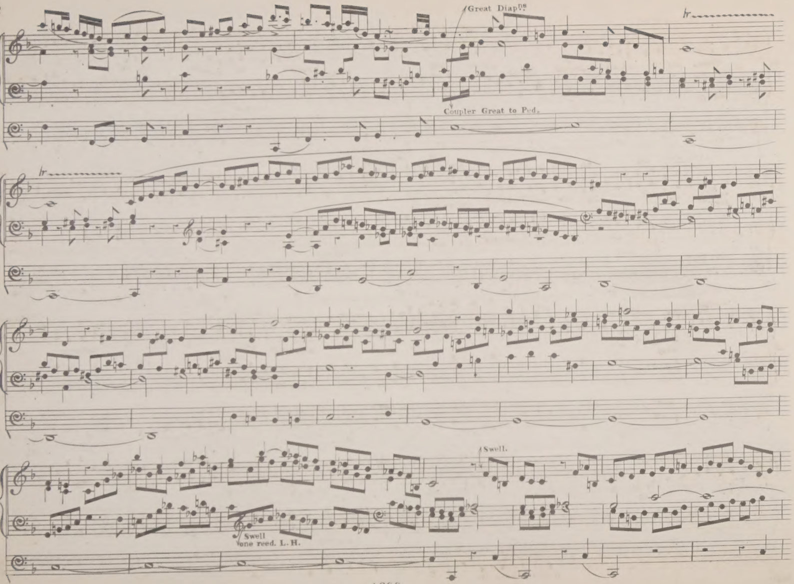
Ent. Sta. Hall.

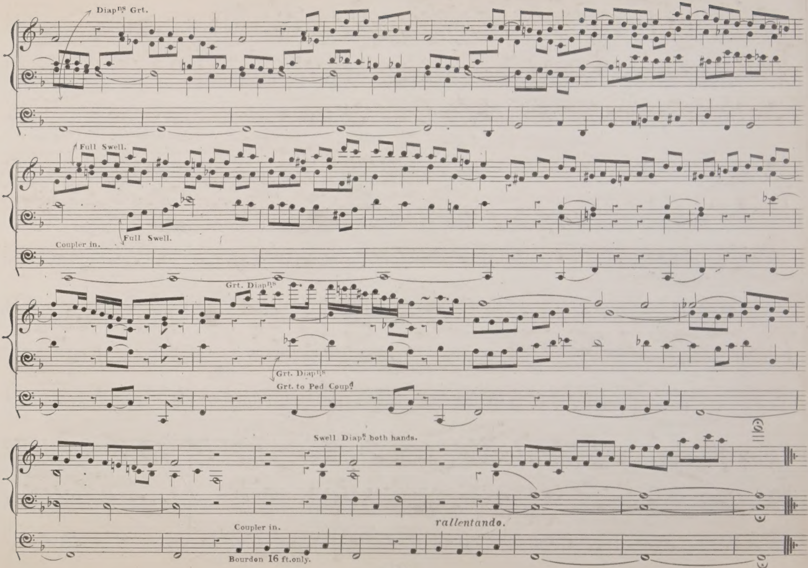
Reduced Price 2/6

London Sacred Music Warehouse.
NOVELLO, EWER & C^{o}
Music Sellers (by Appointment) to Her Majesty.
1, BERNERS STREET, W. AND 35, POULTRY, E.C.

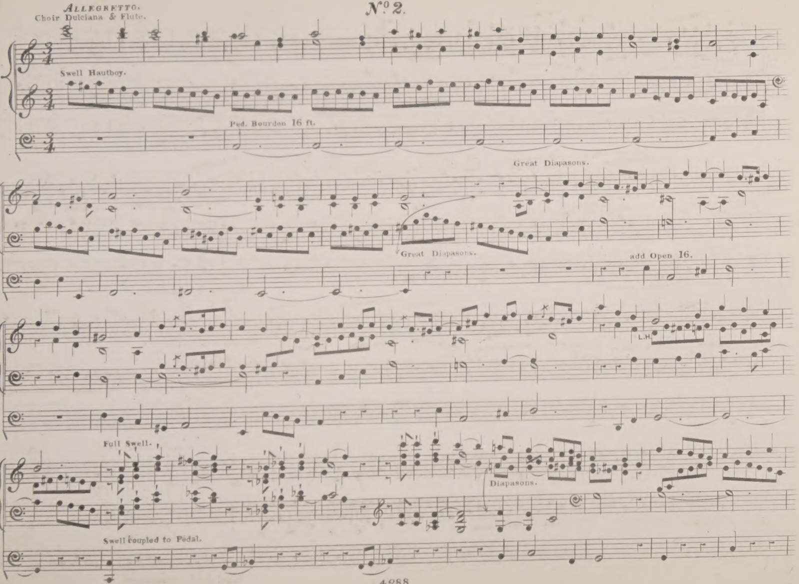
Short Organ Preludes. No.1.

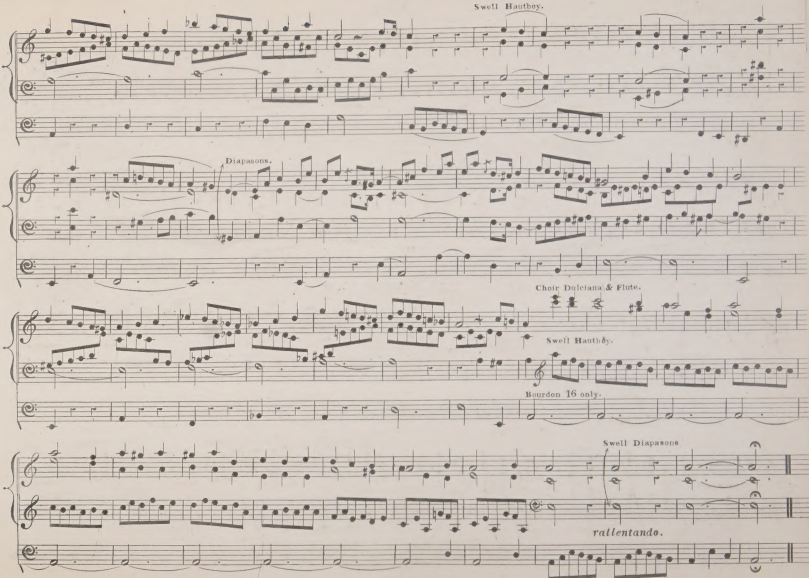



Great Diapns.
Coupler Great to Ped.
Swell.
Swell
one reed. L. H.

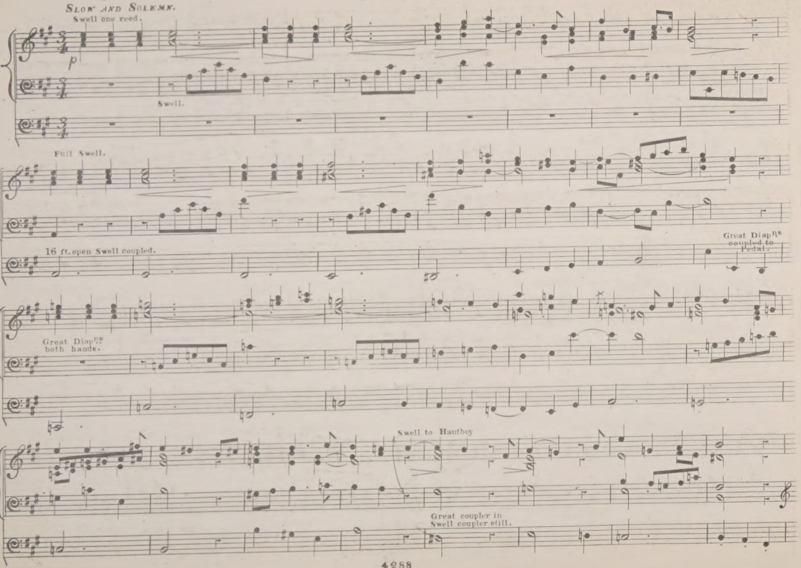

Diapns Grt.
Full Swell.
Coupler in.
Full Swell.
Grt. Diapns
Grt. Diapns
Grt. to Ped Coupd
Swell Diaps both hands.
rallentando.
Coupler in.
Bourdon 16 ft. only.

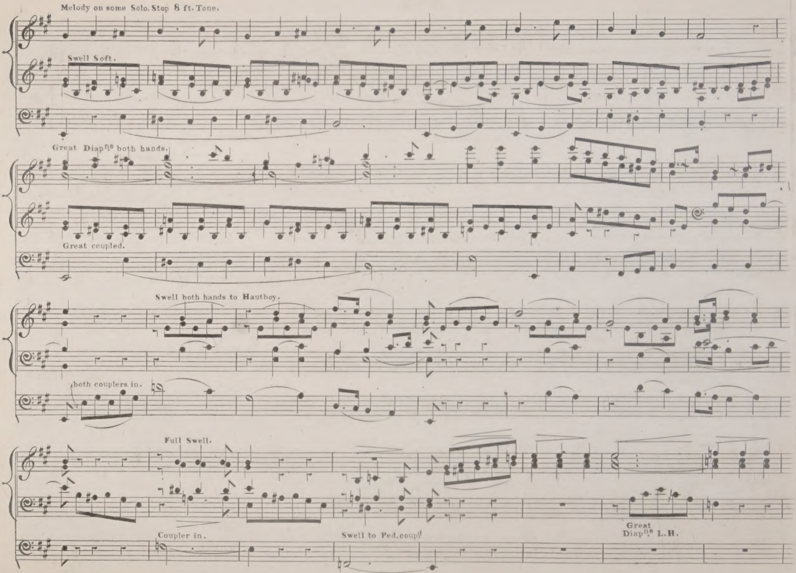
Nº 2.

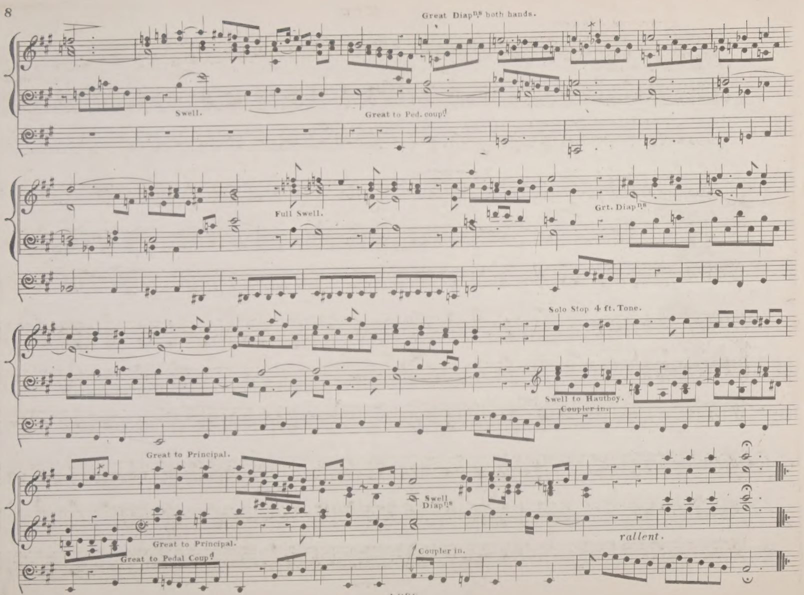

ALLEGRETTO.
Choir Dulciana & Flute.
Swell Hautboy.
Ped. Bourdon 16 ft.
Great Diapasons.
Great Diapasons.
add Open 16.
L.H.
Full Swell.
Diapasons.
Swell coupled to Pedal.


Swell Hautboy.
Diapasons.
Choir Dulciana & Flute.
Swell Hautboy.
Bourdon 16 only.
Swell Diapasons
rallentando.

No 3.

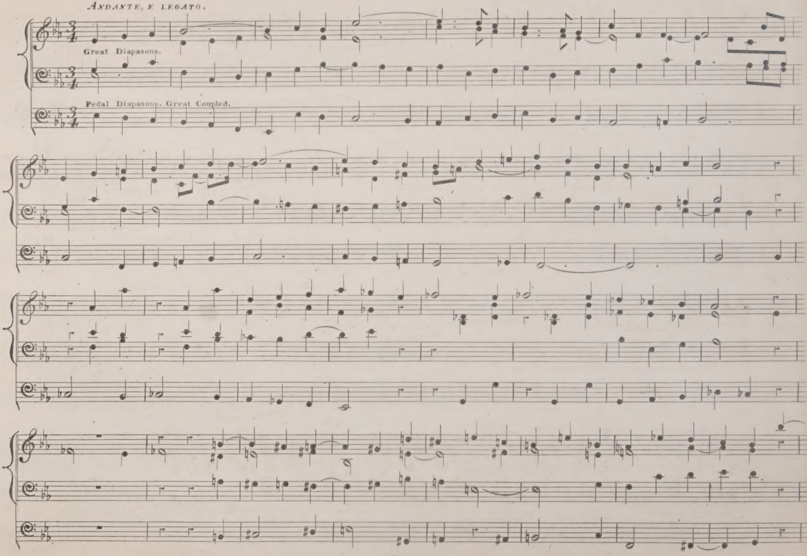

SLOW AND SOLEMN.
Swell one reed.
p
Swell.
Full Swell.
16 ft. open Swell coupled.
Great Diapns coupled to Pedal.
Great Diapns both hands.
Swell to Hautboy
Great coupler in Swell coupler still.

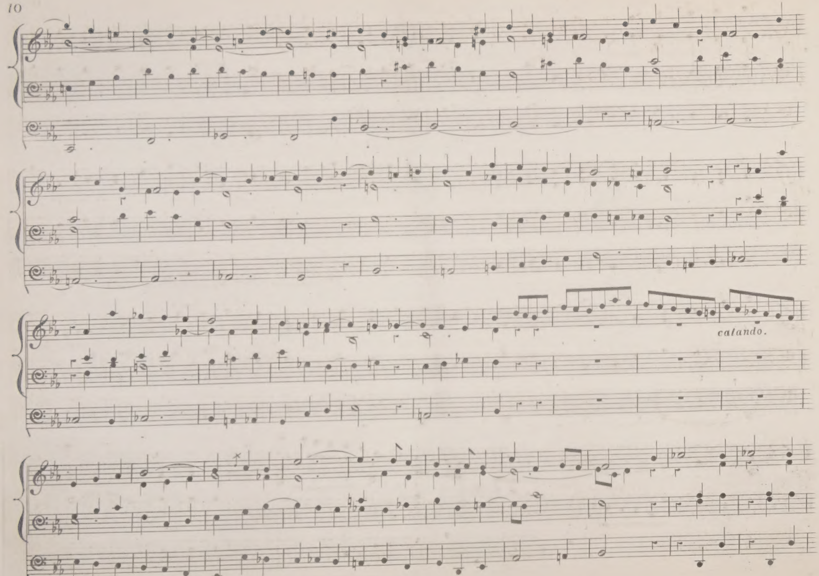

Melody on some Solo. Stop 8 ft. Tone.
Swell Soft.
Great Diapns both hands.
Great coupled.
Swell both hands to Hautboy.
both couplers in.
Full Swell.
Coupler in.
Swell to Ped. coupd
Great
Diapns L.H.

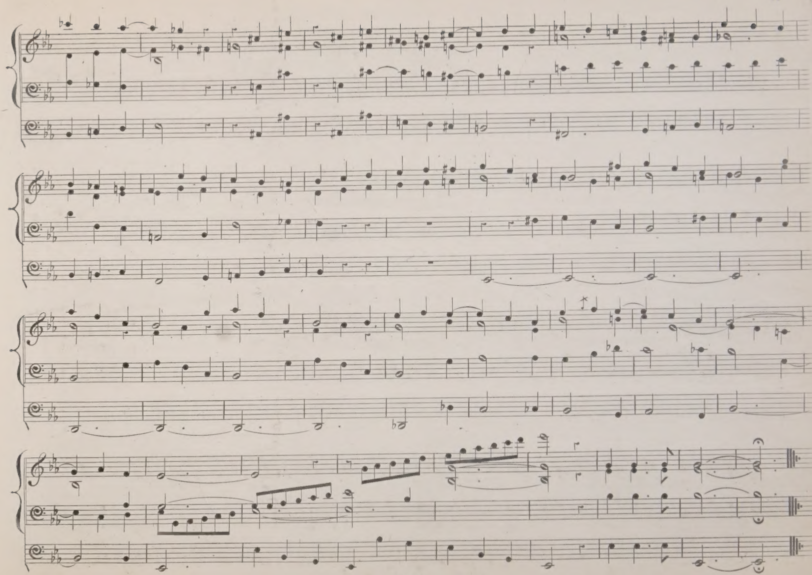

Great Diapns both hands.
Swell.
Great to Ped. coupd
Full Swell.
Grt. Diapns
Solo Stop 4 ft. Tone.
Swell to Hautboy.
Coupler in.
Great to Principal.
Great to Principal.
Great to Pedal Coupd
Swell Diapns
Coupler in.
rallent.

Nº 4.

Andante, e legato.



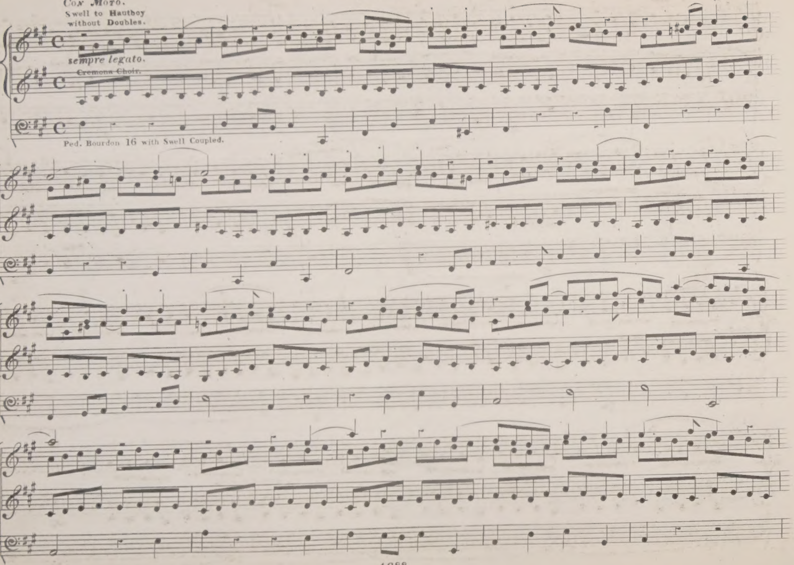

calando.

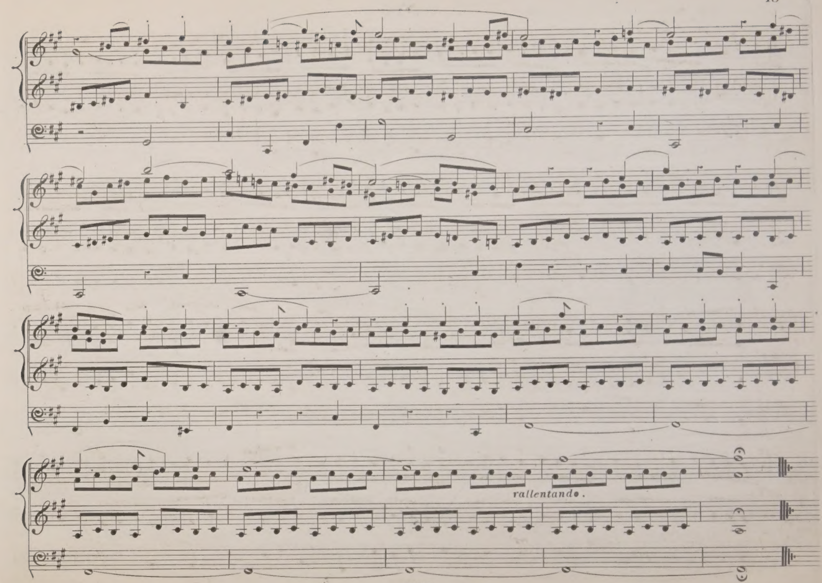


Nº 5.

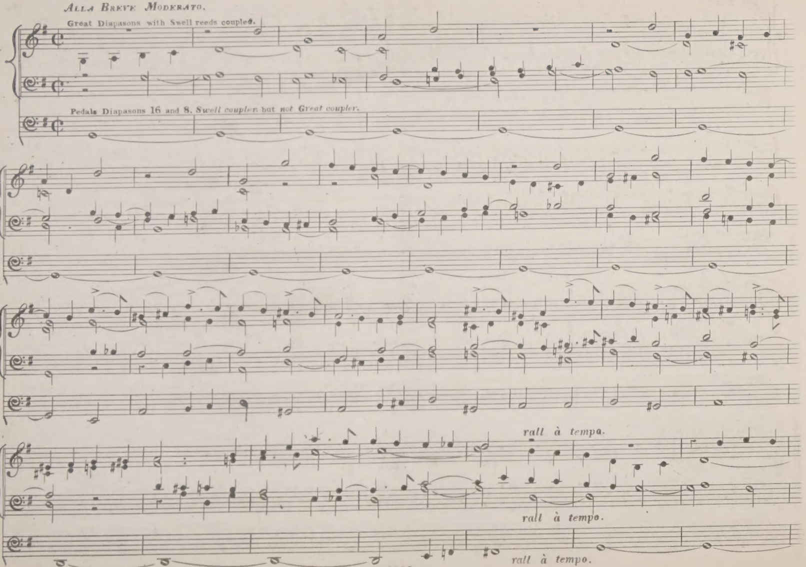
Con Moto.

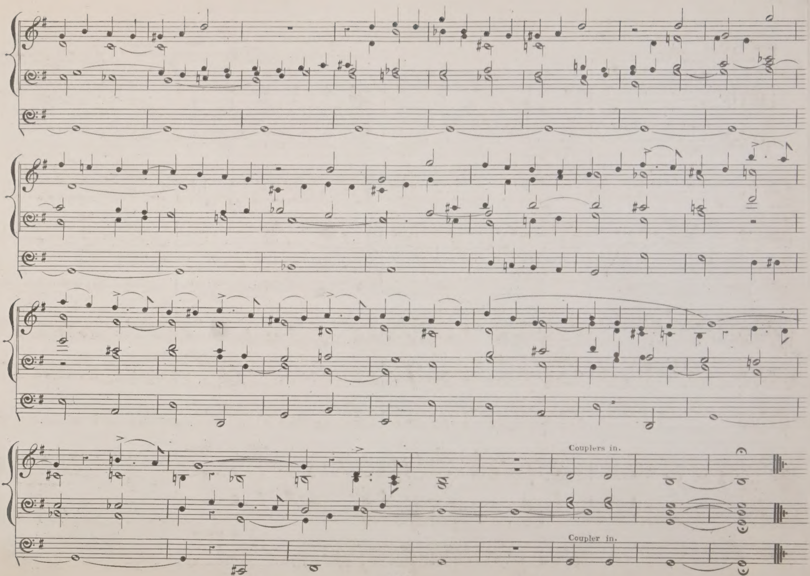
Swell to Hautboy without Doubles.




rallentando.

Nº 6.


ALLA BREVE MODERATO.
Great Diapasons with Swell reeds coupled.
Pedals Diapasons 16 and 8. Swell coupler but not Great coupler.
rall à tempo.
rall à tempo.
rall à tempo.


Couplers in.
Coupler in.

Anthems by Modern Composers, published by Novello, Ewer and Co.

(Continued.)

IONS, Dr., By the waters of Babylon. S.S.A.T.B. Vocal score, 2s. vocal parts, 1s. 3d.

IRONS, HERBERT S. Shew thy servant the light of thy countenance. Full, 4 voices. Vocal score, 6d.; vocal parts, 6d.

JACKSON, W. (MASHAM). O Zion, that bringest good tidings. Full, 4 voices, for Christmas. Vocal score, 1s.; vocal parts, 1s.

—— O come hither and behold the works of God. Full, 4 voices, for Christmas. Vocal score, 1s.; vocal parts, 6d.

—— Blessed be the Lord God of Israel. Full, 4 voices. Vocal score, 1s. 6d.; vocal parts, 1s.

∘ —— Not unto us. For Sunday School Festivals. 4 voices, with verse S.S. Vocal score, 1s.; vocal parts, 7½d.

—— Sing, O heavens. 4 voices. For Christmas Day. Vocal score, 1s.; vocal parts, 6d.

—— Christ, our passover. 4 voices. For Easter. Vocal score, 6d.; vocal parts, 6d.

—— Come and let us return unto the Lord. Verse, S. and Chorus. Vocal score, 1s.; vocal parts, 6d.

—— Holy, holy, holy, Lord God Almighty. Full, 4 voices. Vocal score, 9d.; vocal parts, 6d.

JEKYLL, C. S. Almighty God. Full, 4 voices. 1s.

—— Save me, O God. Full, 4 voices. Vocal score, 9d.; vocal parts, 6d.

—— Thou wilt keep him in perfect peace. For Easter. Full, 4 voices. Vocal score, 2s. 6d.

LESLIE, HENRY. O have mercy upon me. Full, 4 voices Vocal score, 6d.; vocal parts, 6d.

—— Fear not, we bring you good tidings. Full, 4 voices. For Christmas. Vocal score, 1s.; vocal parts, 6d.

LONGHURST, W. H. I will give thanks. Verse, S.S. Vocal score, 1s. 3d.; vocal parts, 10½d.

—— Great is the Lord. Full, 4 voices. Vocal score, 9d.; vocal parts, 7½d.

—— Help us, O Lord. Full, 4 voices. Vocal score, 6d.; vocal parts, 6d.

—— The Lord is my strength. Full, 4 voices. Vocal score, 9d.; vocal parts, 6d.

—— I cried unto the Lord. 5 voices. 2s.

—— Grant to us, Lord, we beseech Thee. Full, 4 voices, 6d.

MACFARREN, G. A. Hosanna to the Son of David. Full, 4 voices. Vocal score, 1s.; vocal parts, 1s.

—— God said, Behold I have given you every herb. Full, 4 voices for Harvest. Vocal score, 2s.; vocal parts, 1s. 6d.

—— O Lord, how manifold are Thy works. Full, 4 voices. For Harvest. Vocal score, 1s.; vocal parts, 6d.

—— We give thee thanks, O Lord. Full, 4 voices. For Trinity Sunday. Vocal score, 1s.; vocal parts, 6d.

—— O Holy Ghost into our minds. Full, 4 voices, for Whitsuntide. Vocal score, *folio*, 9d.; ditto, 8vo., 1½d.; vocal parts, 6d.

—— Wherewithal shall a young man cleanse his way. Confirmation Anthem for S.S.A.T.B. with duet for S.S. Vocal score, 1s. 6d.; vocal parts, 1s. 3d.

—— The Lord is my shepherd. Full, 4 voices. Vocal score, 1s.; vocal parts, 6d.

MANN, RICHARD. Grant we beseech thee, Almighty God. Full, 4 voices. Vocal score, 6d.; vocal parts, 6d.

MARTIN, G. W. Forsake me not. Full, 4 voices. 1s.

MONK, Dr. E. G. Great and marvellous are thy works. Full, 4 voices. Vocal score, 9d.; vocal parts, 6d.

—— Blessed are all they that fear the Lord. Full Anthem for 4 voices, for the celebration of Holy Matrimony. Vocal score, 1s. 6d.; vocal parts, 1s.

MONK, W. H. Blessed are they that alway keep judgment Full, 4 voices. Vocal score, 9d.; vocal parts, 6d.

—— Fifteen of the Offertory Sentences in the Office of the Holy Communion. 1s.

—— If ye love me, keep my commandments. Full, 4 voices. Vocal score, 6d.; ditto, octavo, 1½d.; vocal parts, 6d.

—— Now upon the first day of the week. S.A.T.B., with verse for trebles. 2s.

—— In God's word will I rejoice. S.A.T.T.B.B. 1s. 6d.

MONK, W. H. Hallelujah! For unto us a Child is born. For Christmas. Full, 4 voices. Vocal score, 6d.; ditto, 8vo., 1½d.; vocal parts, 6d.

—— The Lord is my strength. For Easter. Full, 4 voices. Vocal score, 9d.; ditto, 8vo., 1½d.; vocal parts, 6d.

—— Like as the hart desireth the water-brooks. Introit for 4 voices. 4d.

—— The Improperia, or Reproaches, "O my people, what have I done unto thee." Edited with the Ancient Plain Song; suggested for use as an Anthem, or at a Service in the afternoon of Good Friday. Price 3d.

NOVELLO, VINCENT. Blessed is the people. Full, 4 voices Vocal score, 9d.; vocal parts, 6d.

—— Pray for the peace of Jerusalem. Full, 4 voices. Vocal score, 9d.; vocal parts, 6d.

—— Drive far from us the mortal foe. From the Hymn for Whitsuntide, Come, Holy Ghost. Full, 4 voices. Vocal score, folio, 6d.; ditto, 8vo., 1½d.

—— Glory be to God. *The Hymn of Praise in the Communion Service.* Full, 4 voices. Vocal score, 1s.; vocal parts, 1s.

—— Therefore with Angels. From the *Communion Service.* Full, 4 voices. Vocal score, 9d.; vocal parts, 6d.

—— O praise the Lord. Full, 4 voices, with verse for S.S.S. 1s. 9d.

—— I will sing of mercy and judgment. Verse, S.S.S. (from the above), 9d.; ditto, 8vo., 1½d.

—— Praise the Lord, ye servants. Verse and chorus, 4 voices. Vocal score, 1s.; vocal parts, 6d.

—— Hear me, O Lord. Verse, S. Vocal score, 1s. 3d.; chorus parts, 6d.

—— Rejoice in the Lord. Verse and chorus, 4 voices. Vocal score, 1s. 3d.; vocal parts, 1s.

—— Sing unto the Lord. Short Anthem for Christmas. 4 voices, with verse for 4 Trebles. Vocal score, 9d.; vocal score, small copy, 1½d.; vocal parts, 7½d.

—— The Lord is great. Verse, T.B., and chorus. Vocal score, 9d.; vocal parts, 6d.

—— The Lord is my strength, Anthem for Easter Day. Full, 4 voices. Vocal score, 9d.; vocal parts, 6d.; class copy, in score, 1½d.

OAKELEY, H. S., O God, who hast prepared. Collect. 4 voices. 1s. 6d.

—— Four Short Morning Anthems. Full, 4 voices 1s. each.

No. 1. O praise the Lord. No. 3. This is the day.
„ 2. God, our refuge. „ 4. Oh, everlasting God.

—— Behold now, praise the Lord, all ye servants of the Lord. Full, 4 voices. Vocal score, 1s. 6d.; vocal parts, 1s.

OTTLEY, E. J., Rejoice in the Lord. For the Dedication of a Church, or other Festival occasion. For 4 voices, with verse for T.B. Vocal score, 2s. 6d.; vocal parts, 1s. 9d.

OUSELEY, the Rev. Sir FREDERICK A. G., Bart., M.A., and Mus. Doc., Oxon. Behold now, praise the Lord. For double choir and extra chorus. Composed for the great meeting of Associated Choirs in Peterborough Cathedral, June, 1863. Vocal score, 3s. 6d.; vocal parts, 3s.; extra chorus, in score, 2d., or 15s. per 100.

—— Sing, O Daughter of Zion. Full, for 4 and 5 voices. Vocal score, 2s.; separate vocal parts 1s. 1½d.

—— Blessed be Thou, Lord God of Israel. For double choir. Composed for the re-opening of Hereford Cathedral, 1863. Vocal score, 3s. 6d.; treble part, 1s.

—— It came even to pass. 4 voices. Composed for the re-opening of Lichfield Cathedral, 1861. Vocal score, 2s.; vocal parts, 1s. 6d.

—— I will magnify thee. Full, 8 voices. Vocal score, 1s. 3d. vocal parts, 1s. 1½d.

—— O Lord, we beseech thee. Full, 4 voices. Vocal score, 4d.
—— Save me, O God. Full, 4 voices. Vocal score, 6d.
—— Be merciful unto me. Full, 4 voices. Vocal score, 6d.
—— Blessed is the man. Full, 4 voices. Vocal score, 6d.
} Vocal parts, 1s.

—— The Lord is my shepherd. Full, 4 voices. Vocal score, 9d. vocal parts, 6d.

—— And there was a pure river. A Baptismal Anthem for S.S.A.T.B. Vocal score, 3s. 6d.; vocal parts, 1s. 9d.

—— I saw the souls of them that were beheaded. For S. James Day. Full, 4 voices. Vocal score, 1s.; vocal parts, 7½d.

OUSELEY, the Rev. Sir FREDERICK A. G., M.A., Bart., and Mus. Doc., Oxon. They that wait upon the Lord. For Sunday after Ascension. S.A.A.T.T.B. Vocal score, 1s.; vocal parts, 9d.

—— Who shall ascend into the hill of the Lord. For S. Bartholomew's Day. Verse, S.T. Vocal score, 1s.; vocal parts, 6d.

—— My song shall be alway of the loving-kindness of the Lord. Full, 4 voices. Vocal score, 6d.; vocal parts, 6d.

—— O praise the Lord with me. Full, 4 voices. Vocal score, 1s. 3d.; vocal parts, 1s.

—— Unto thee, O Lord. Full, 4 voices. Vocal score, 6d.
—— To the Lord our God. Full 4 voices. Vocal score, 6d.
} Vocal parts, 6d.

—— I will give thanks. Full, 8 voices. Vocal score, 1s. 6d. vocal parts, 1s. 1½d.

—— Thy mercy, O Lord. Full, 4 voices. Vocal score, 6d.
—— O how plentiful is Thy goodness. Full, 4 voices. Vocal score, 9d.
—— I know that the Lord is great. Full, 4 voices. Vocal score, 6d.; ditto, 8vo., 1½d.
} Vocal parts, 1s.

—— O praise the Lord. Full, 6 voices. Vocal score, 9d.
—— Haste Thee, O God. Full, 4 voices. Vocal score, 6d.
} Vocal parts, 9d.

—— O Almighty and most merciful God. Full, 4 voices. Vocal score, 6d.
—— How long wilt Thou forget me. Full, 4 voices. vocal score, 6d.
—— O love the Lord. Full, 4 voices. Vocal score, 9d.
} Vocal parts, 1s.

—— O God, wherefore art thou absent? Full, 8 voices. Vocal score, 9d.
—— How goodly are thy tents. Vocal score, 6d.; ditto, 8vo., 1½d.
} Vocal parts, 1s.

PITTMAN, J. The Lord is King. Full, 4 voices, for Easter. Vocal score, folio, 6d.; ditto, 8vo., 1½d.; vocal parts, 6d.

REA, WILLIAM. O give thanks unto the Lord. Full, 4 voices. Vocal score, folio, 1s.; ditto, 8vo., 3d.; vocal parts, 6d.

SEWELL, JOHN, This is the day which the Lord hath made. Full, 4 voices. Vocal score, 6d.; vocal parts, 6d.

—— Blessed are the undefiled in the way. Full, 4 voices. Vocal score, 1s.; vocal parts, 6d.

—— Break forth into joy. For Christmas. For 4 voices. Vocal score, 1s.; vocal parts, 1s.

—— They that wait upon the Lord. Full, 4 voices. Vocal score, 9d.; vocal parts, 6d.

SMART, HENRY. O God, the King of Glory. Full, 4 voices Collect for Sunday after Ascension Day. Vocal score, 1s. 3d. vocal parts, 1s.

SMITH, C. W. (Liverpool), Behold I bring you glad tidings. For Christmas. 4 voices. Vocal score, folio, 6d.; ditto, octavo, 1½d.

SMITH, G. TOWNSHEND. Do well, O Lord. Full, 4 voices. Vocal score, 6d.; vocal parts, 6d.

SMITH, MONTEM. The night is far spent. Full, 4 voices, for Advent. Vocal score, folio, 6d.; ditto, 8vo., 1½d.

SPARK, Dr. W. O God have mercy upon me. Full, 4 voices Vocal score, 9d.; vocal parts, 6d.

—— All we like sheep have gone astray. Full, 4 voices. Vocal score, 1s. 3d.; vocal parts, 1s.

STAINER, Dr. JOHN. I saw the Lord. For Trinity Sunday. For 4 and 8 voices. Vocal score, 2s. 6d.; vocal parts, 1s. 6d.

—— Drop down ye heavens. For the Annunciation. For 4 voices. Vocal score, 1s. 6d.; vocal parts, 1s.

—— They were lovely and pleasant in their lives. For SS. Simon and Jude. S.A.T.B., with verse for B.B. Vocal score, 2s. 6d.; vocal parts, 1s. 3d.

—— Deliver me, O Lord. Full, 4 voices. Vocal score, 6d.; vocal parts, 6d.

STEGGALL, Dr. C. Have mercy upon me. Full, 4 voices. Vocal score, 6d.; vocal parts, 6d.

—— Remember now thy Creator. For 4 voices. Vocal score, 1s. 6d.; vocal parts, 1s.

—— O clap your hands. Full, 4 voices. Vocal score, 1s.; vocal parts, 6d.

—— Hear ye and give ear. Full, 4 voices. Vocal score, 1s.; vocal parts, 6d.

—— He was as the Morning Star. For St. Peter's Day. S.S.B. Vocal score, 2s.; vocal parts, 1s.

STEPHENS, C. E. O praise the Lord, all ye nations. Full, 4 voices. Vocal score, 1s. 3d.; vocal parts, 1s.

STEWART, R. P., Mus. D. In the Lord put I my trust. For 4 voices, with soprano solo. Vocal score, 1s. 3d.; vocal parts, 1s.

—— If ye love me keep my commandments. Full, 4 voices Vocal score, 6d.; vocal parts, 6d.

—— Thou, O God, art praised in Sion. Verse T. and Chorus. Vocal score, 1s. 6d.; vocal parts, 1s.

SULLIVAN, ARTHUR S. O love the Lord. Full, 4 voices. Vocal score, 6d.; vocal parts, 6d.

—— We have heard with our ears, O God. Full, 5 voices. Vocal score, 2s.; vocal parts, 1s. 3d.

—— O taste and see how gracious the Lord is. Full, 4 voices. Vocal score, 1s.; ditto, 8vo., 1½d.; vocal parts, 6d.

THORNE, E. H. Behold, the days come. Full, 4 voices, 2s.
—— God so loved the world. Do. 2s.
} 3s.
Vocal parts of both, 2s.

—— O cast thy burden upon the Lord. Full, 4 voices. Vocal score, 2s.; vocal parts, 1s.

TUCKERMAN, Dr. S. P. Turn thy face from my sins; with Eight Double Chants. 1s.

TURLE, JAMES, This is the day which the Lord hath made. Full, 4 voices. Vocal score, folio, 2s. 6d.; ditto, octavo, 6d.

—— Almighty and most merciful God. Collect. Full, 4 voices. 2s.

—— Hear my crying, O God. Verse, A.T.B. 3s.

VERRINDER, C. G. Grant to us, Lord, we beseech thee. Verse and Chorus. 2s.

—— O Lord, raise up, we pray Thee. Full, 4 voices. 1s. 6d.

WALMISLEY, THOMAS ATTWOOD, Behold, O God our defender. Full, 5 voices. Vocal score, 1s. 6d.; vocal parts, 1s.

—— O give thanks unto the Lord. 8 voices; and Responses. Vocal score, 1s. 9d.; vocal parts, 1s. 6d.

—— Hear, O thou Shepherd of Israel. Verse, A.T.B. Vocal score, 1s. 6d.; vocal parts, 10½d.

—— O God, the King of Glory. Full, 5 voices. Vocal score, 1s.; vocal parts, 7½d.

—— Father of Heaven. Verse, S. and chorus. Vocal score, 1s.; vocal parts, 6d.

—— Not unto us, O Lord. Full, 4 voices. Vocal score, 6d.; ditto. 8vo., 1½d.; vocal parts, 6d.

—— Ponder my words. 4 Trebles. Vocal score, 1s.; vocal parts, 6d.

—— If the Lord himself. 4 voices. Vocal score, 2s. 6d.; vocal parts, 1s. 6d.

—— Blessed is he that considereth the poor. Full, 5 voices. Vocal score, 1s. 3d.; vocal parts, 1s. 1½d.

—— The Lord shall comfort Zion. Verse, S.B. Vocal score, 3s. 6d.; vocal parts, 2s.

—— Remember, O Lord. Verse, S.B. Vocal score, 2s.; vocal parts, 9d.

WESLEY, Dr. S. S., All go unto one place (Funeral Anthem). Full 4 voices. Vocal Score, 1s. 6d.

—— Ascribe unto the Lord. Full 4 voices. Vocal score, 4s.; vocal parts, 1s. 9d.

—— Blessed be the God and Father. Full 4 voices. Vocal score, 1s. 6d.; vocal parts, 1s.

—— God be merciful unto us (Marriage Anthem). Verse S.A.T.B. with Solo for B. Vocal score, 1s. 6d.

—— O Lord my God. Full, 4 voices. Vocal score, 1s.; vocal parts, 6d.

—— Praise the Lord, O my soul. 4 voices, with S. and A. solos. Vocal score, 2s. 6d.

—— The Wilderness. 4 voices with T. and B. solos. Vocal score, 4s.; vocal parts, 1s. 1½d.

—— Thou wilt keep him in perfect peace. Full, 5 voices. Vocal score, 1s.; vocal parts, 7½d.

—— Wash me throughly. 4 voices, with S. solo. Vocal score, 1s., vocal parts, 6d.

—— The Hundredth Psalm. Arranged with various harmony. Vocal score, 1s.; vocal parts, 6d.

WESLEY, S., Thou, O God, art praised in Sion. Full, 4 voices Vocal score, 1s.; vocal score, 6d.

WILTON, EARL OF. O praise the Lord, all ye heathen. Full, 4 voices. Vocal score, folio, 1s.; ditto, 8vo., 1½d.; vocal parts, 6d.

LONDON: NOVELLO, EWER AND CO., 1, BERNERS STREET, (W.), AND 35, POULTRY (E.C.).

30613

SONATE

für die Orgel

componirt
und
HERRN JULIUS MÜHLING
zugeeignet
von

A. G. RITTER.

Op. 19.

Eigenthum der Verleger.

Pr. 20 Ngr.

Leipzig, bei Breitkopf & Härtel.
8222.

Eingetragen in das Vereinsarchiv.

LONDON
NOVELLO, EWER & Co
[illegible]
Price 4

BEMERKUNG.

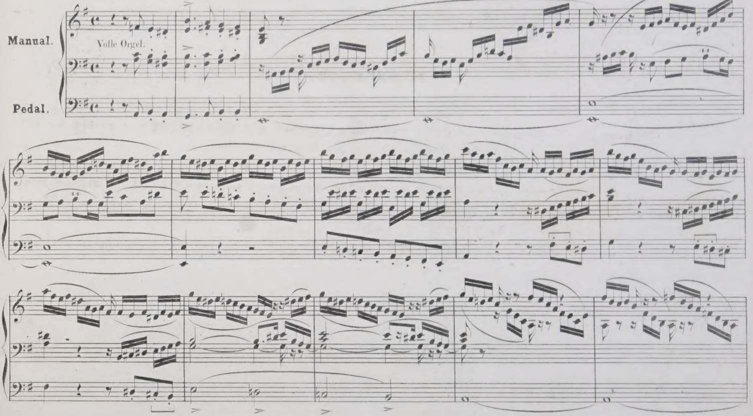
Von den folgenden Zeichen, welche über dem System stehend den rechten, unter dem System den linken Fuss betreffen, bedeutet: ∪ den Absatz, ∧ die Spitze, ⎵ oder ⇀ Absatz und Spitze eines und desselben Fusses.

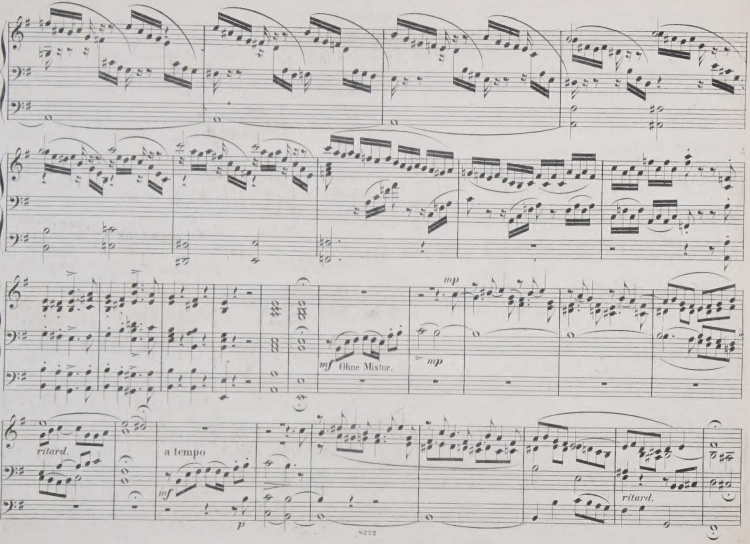
Die Angabe einzelner Register ohne Beifügung **des Wortes** „allein“ deutet an, dass der Charakter der genannten Stimmen im Vereine mit anderen der hervortretende sein soll. **So z. B.** verlangt die **Bezeichnung „Trompete 8′, Principal 16′“** glänzende, dabei ernste und würdige Klangfarbe, gleichviel, ob die genannten Register wirklich vorhanden sind, oder durch andere (etwa Viola da Gamba 8′ oder Schweizerflöte 8′ und Bordun 16′) ersetzt werden.

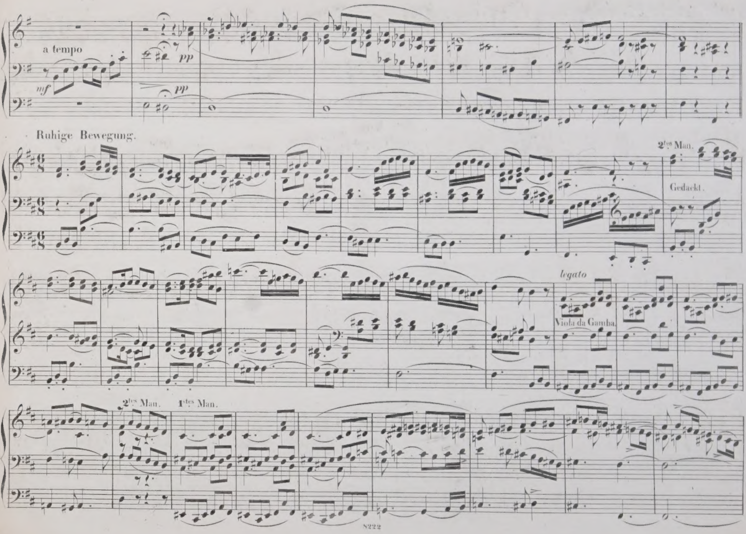
SONATE.

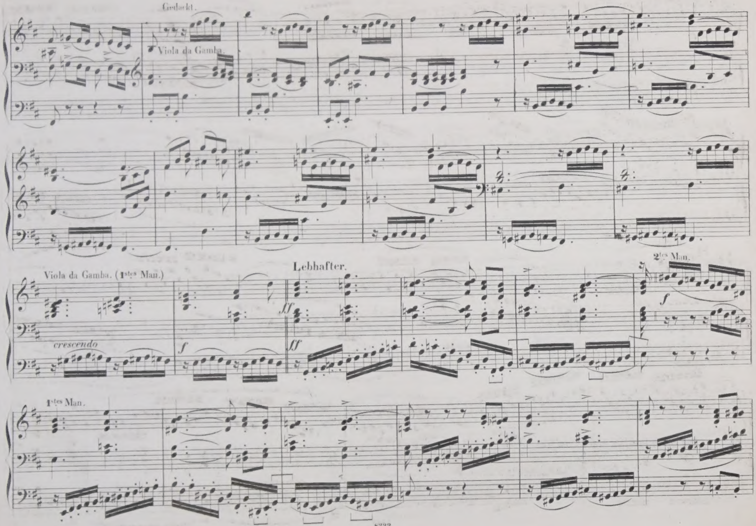
A. G. Ritter, Op. 19.

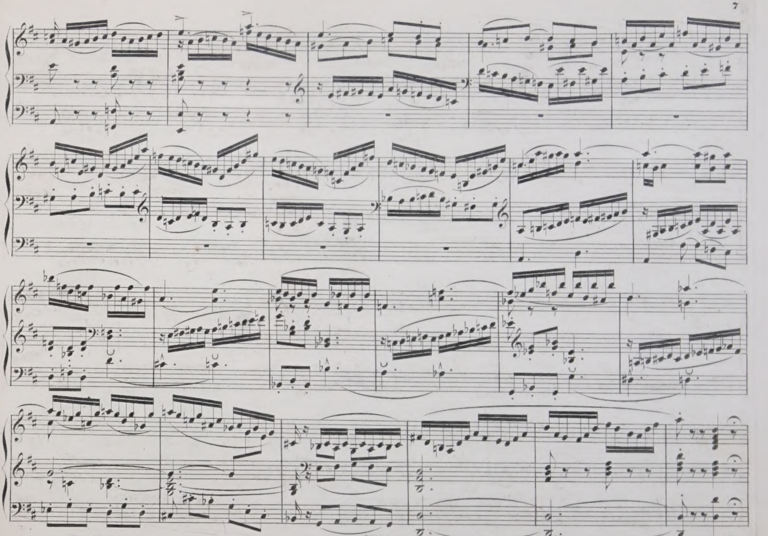
Rasch und entschlossen.

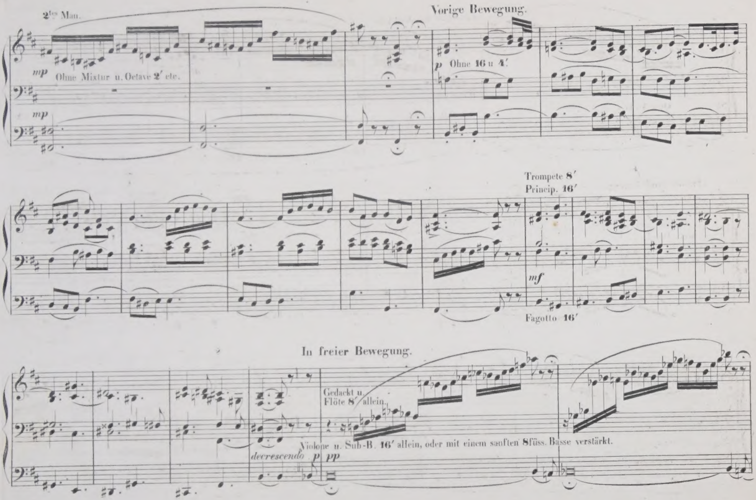


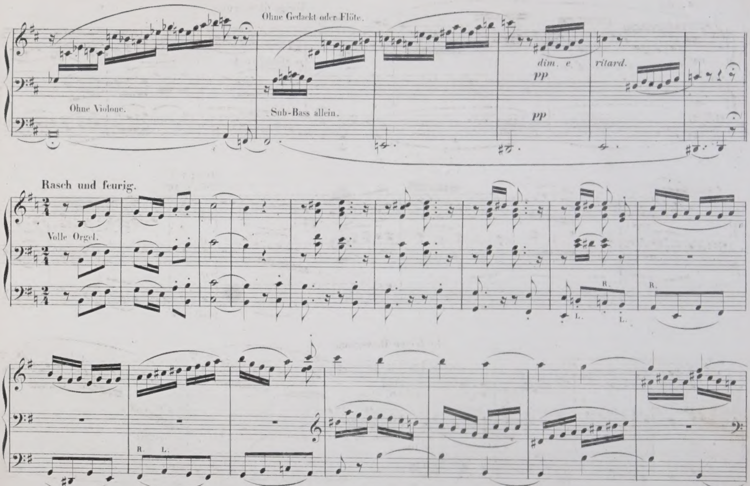

mp
mf Ohne Mixtur.
mp
ritard.
a tempo
mf
p
ritard.

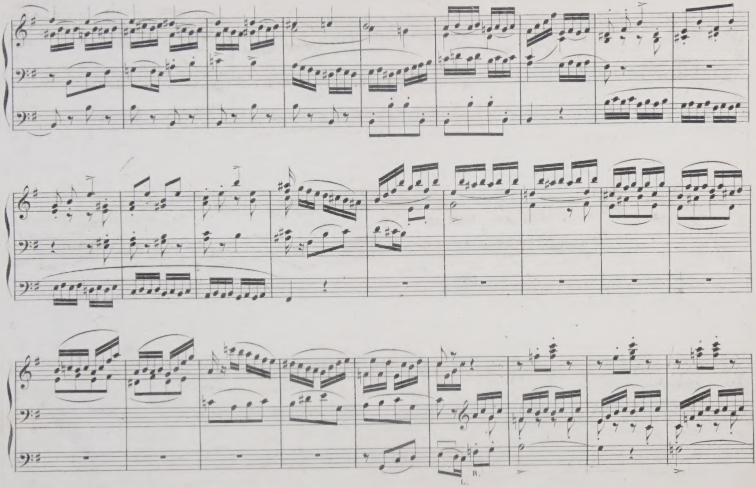

a tempo
mf
pp
pp
Ruhige Bewegung.
2tes Man.
Gedackt.
legato
Viola da Gamba.
2tes Man.
1stes Man.

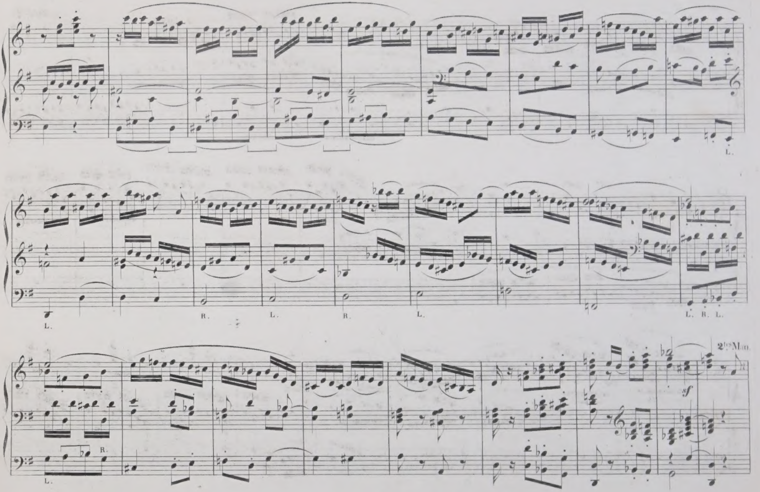

Gedackt.
Viola da Gamba.
Viola da Gamba. (1stes Man.)
crescendo
f
Lebhafter.
ff
ff
2tes Man.
f
1stes Man.

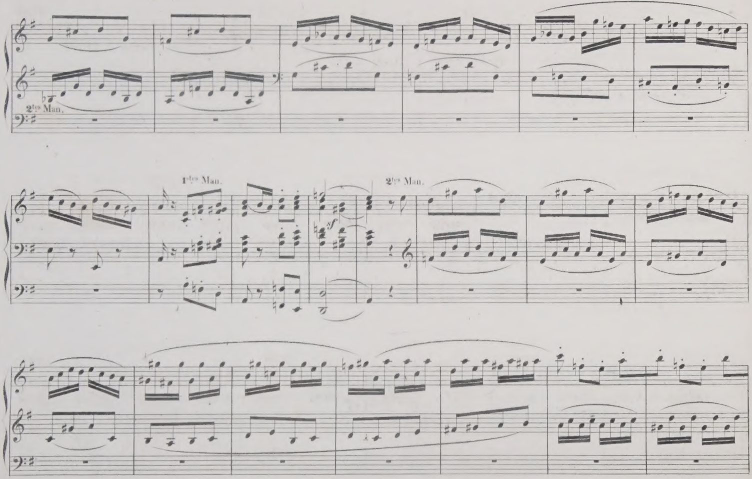


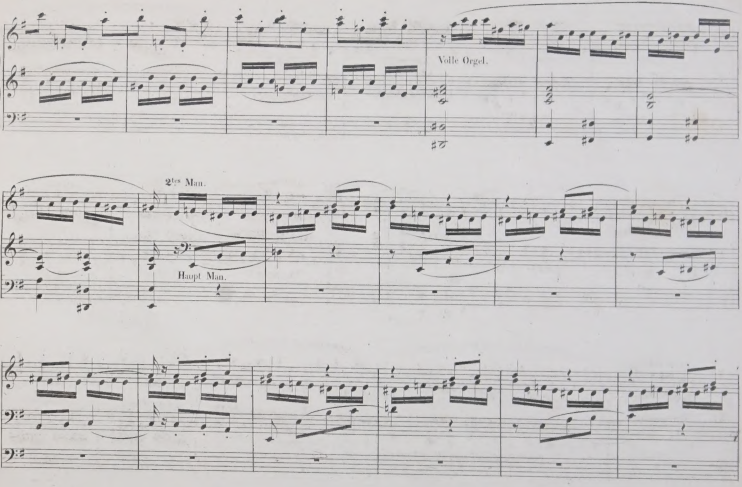

2tes Man.
Vorige Bewegung.
mp
Ohne Mixtur u. Octave 2′ etc.
mp
p Ohne 16 u 4′.
Trompete 8′
Princip. 16′
mf
Fagotto 16′
In freier Bewegung.
Gedackt u. Flöte 8′ allein.
Violone u. Sub-B. 16′ allein, oder mit einem sanften 8füss. Basse verstärkt.
decrescendo
p
pp

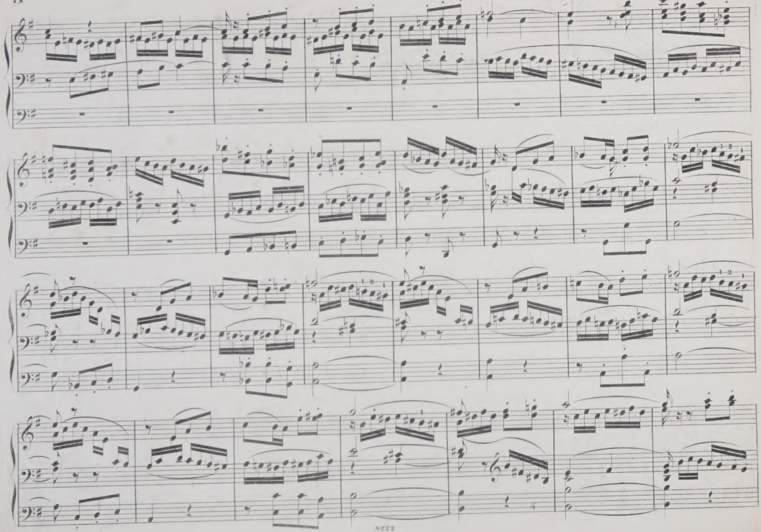

Ohne Gedackt oder Flöte.
Ohne Violone.
Sub-Bass allein.
dim. e
ritard.
pp
pp
Rasch und feurig.
Volle Orgel.
R.
L.
L.
R.
R.
L.

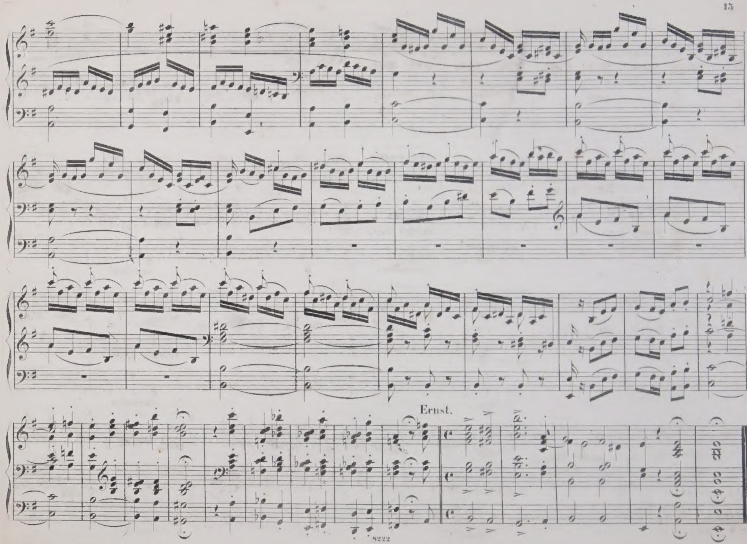

R.
L.


L.
L.
R.
L.
R.
L.
L. R. L.
R.
L.
2tes Man.
sf


2tes Man.
1tes Man.
sf
2tes Man.


Volle Orgel.
2tes Man.
Haupt Man.


1 2
1 2


Ernst.

TROIS PRÉLUDES et FUGUES

pour Orgue

PAR

C. SAINT-SAËNS

OP: 99.

Prix net : 5f

PARIS
A. DURAND ET FILS, ÉDITEURS
4, PLACE DE LA MADELEINE, 4

Propriété pour tous pays. —— Déposé selon les traités internationaux.
Droits d'exécution, de reproduction et d'arrangement réservés.
U.S.A. Copyright by A. DURAND & FILS 1894.

Imp. Delanchy & Cie Paris

NOVELLO & Cº LTD

3 PRÉLUDES ET FUGUES

POUR ORGUE

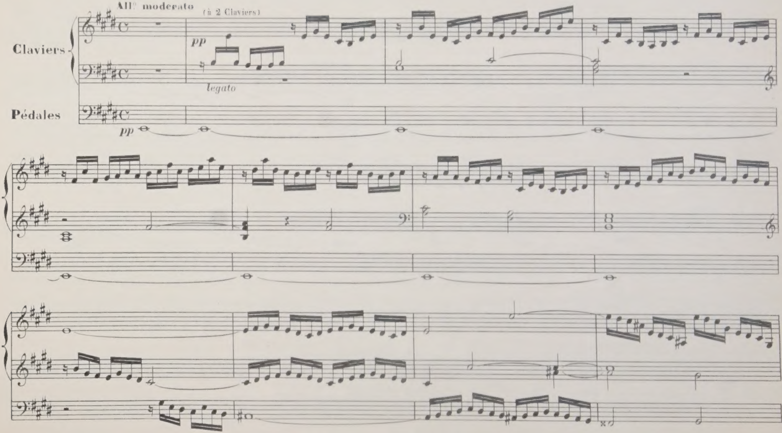
à Mr. Ch. M. Widor

C. SAINT-SAËNS

Op. 99

PRÉLUDE

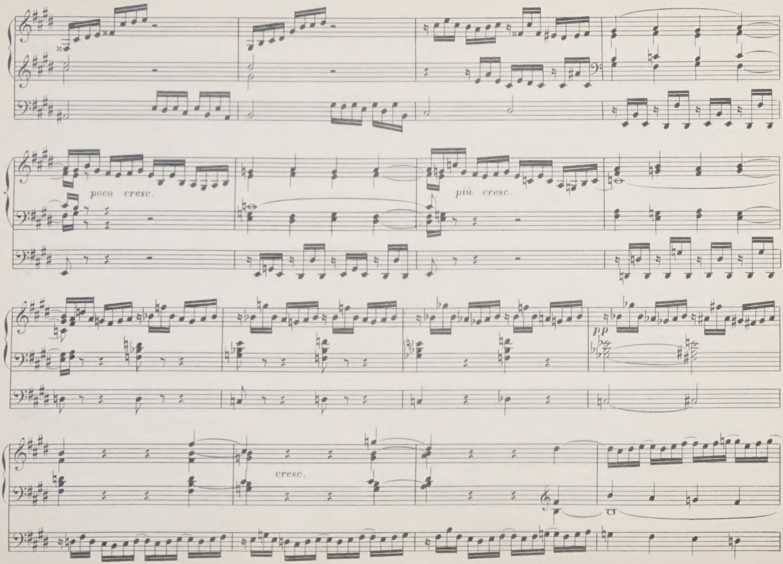
No. 1

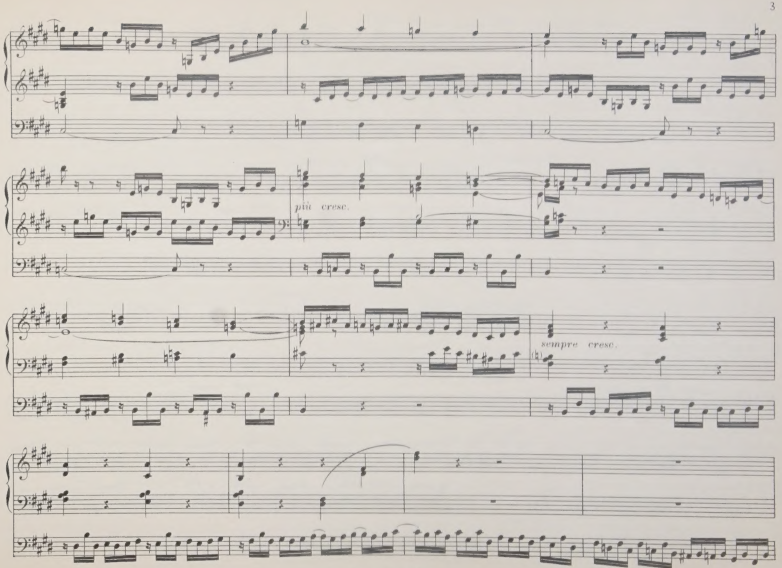


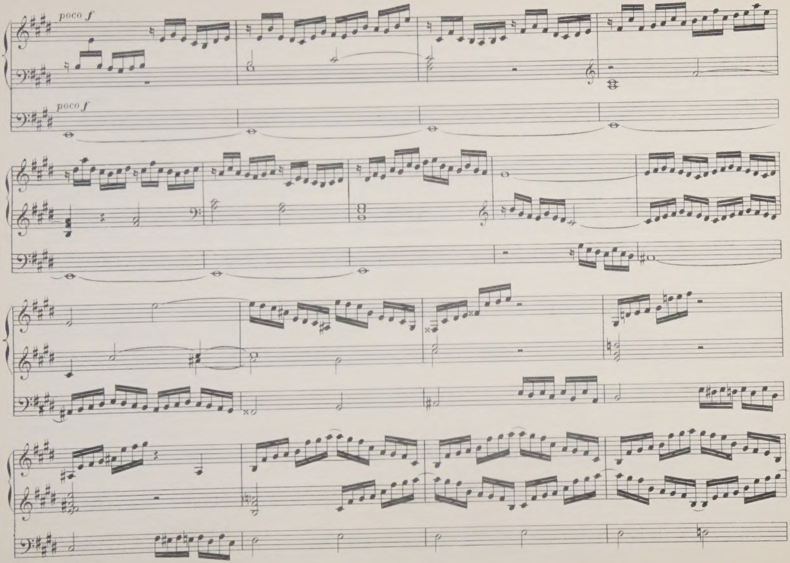
U. S. A. Copyright by A. Durand & Fils 1894

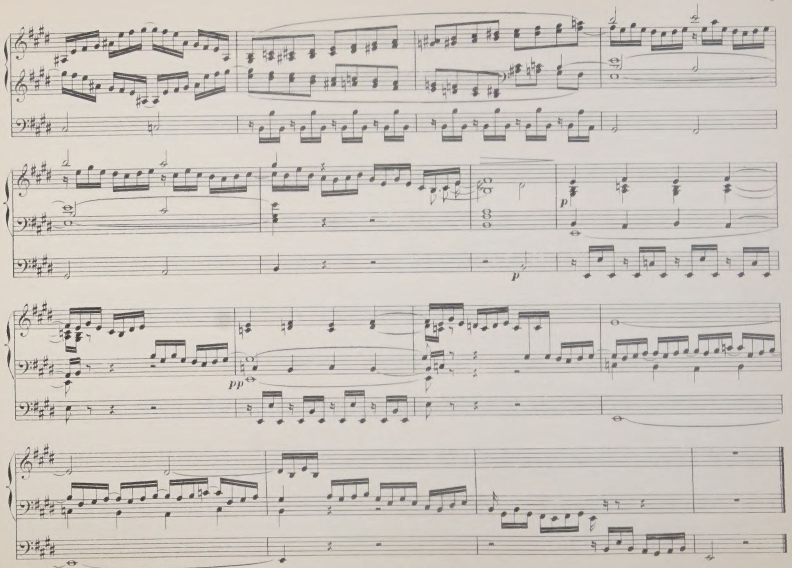
A. Durand & Fils, Editeurs

Paris, 4, Place de la Madeleine


poco cresc.
più cresc.
pp
cresc.

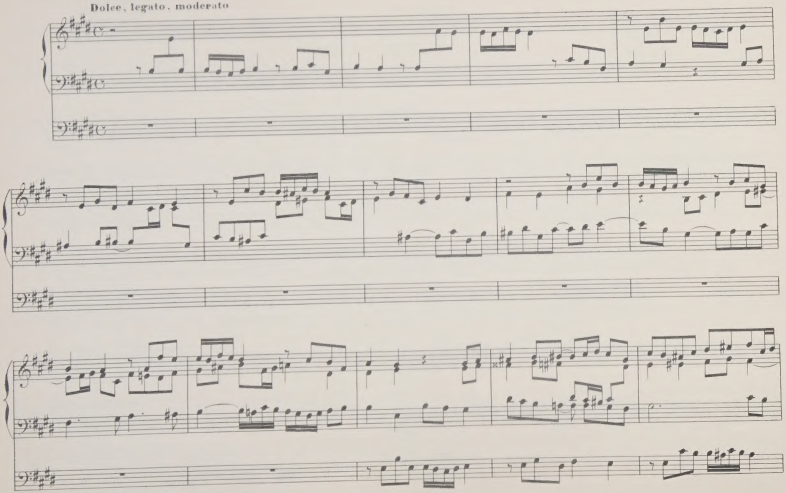

più cresc.
sempre cresc.
(♮)

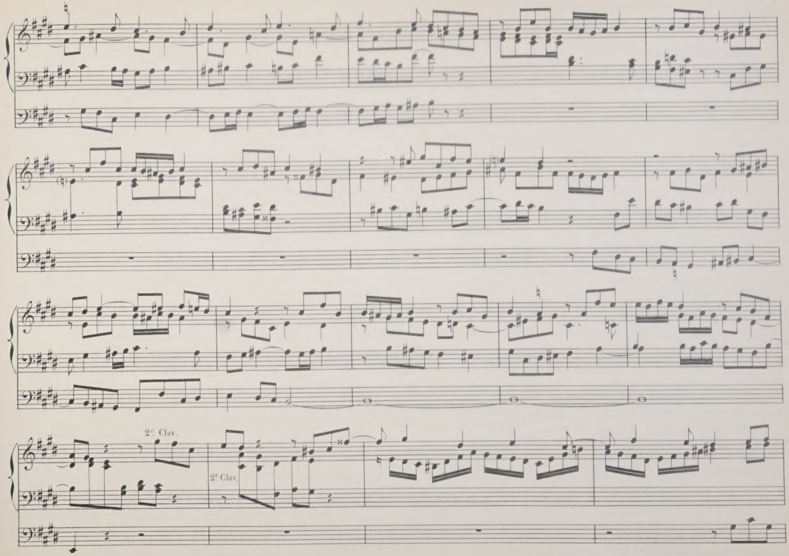

poco f
poco f

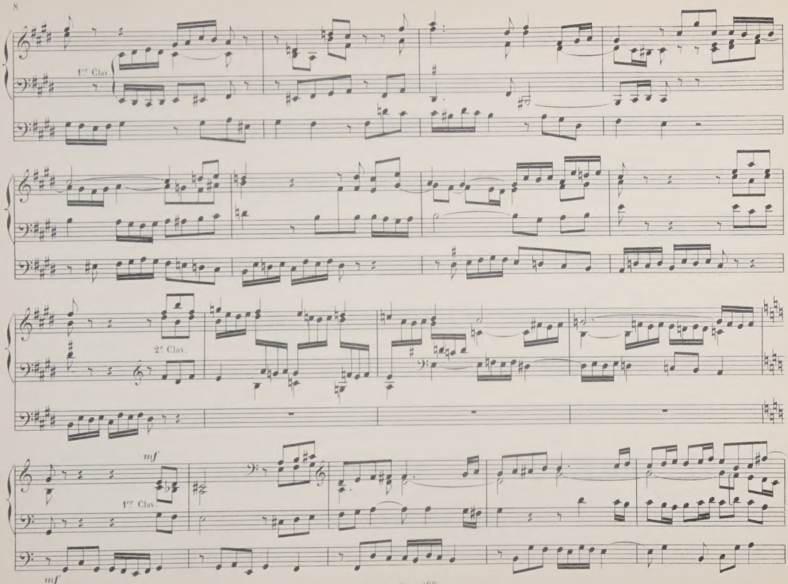

p
p
pp

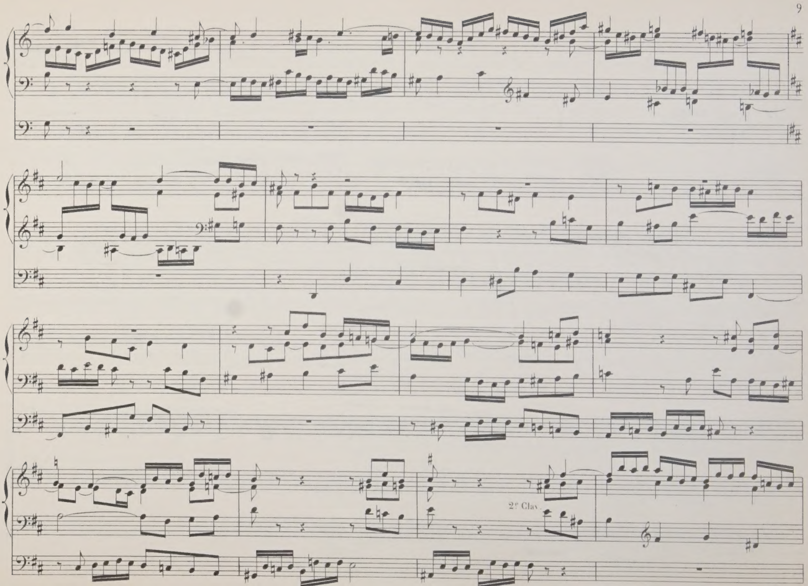
FUGUE

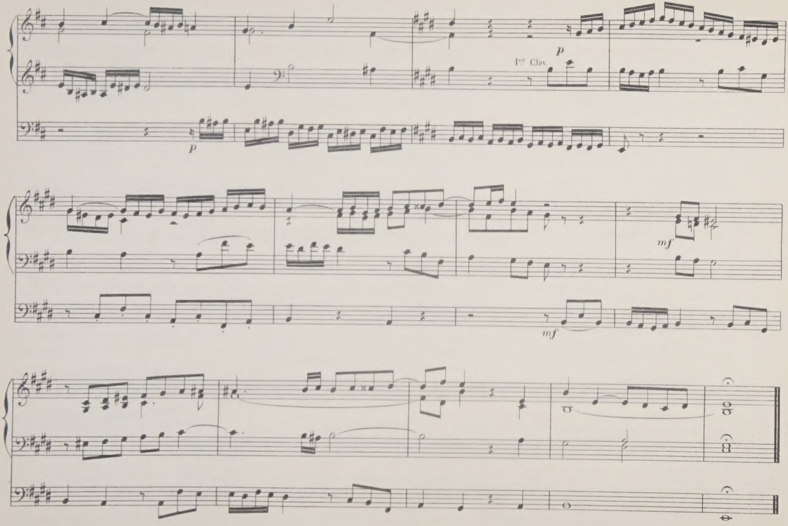
Dolce, legato, moderato




2e Clav.
2e Clav.


1er Clav.
2e Clav.
mf
1er Clav.
mf


2º Clav.

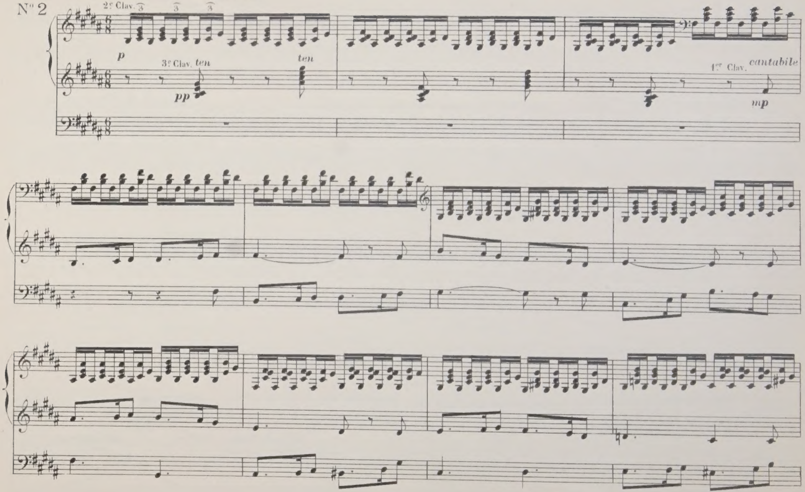

p
1er Clav.
p
mf
mf

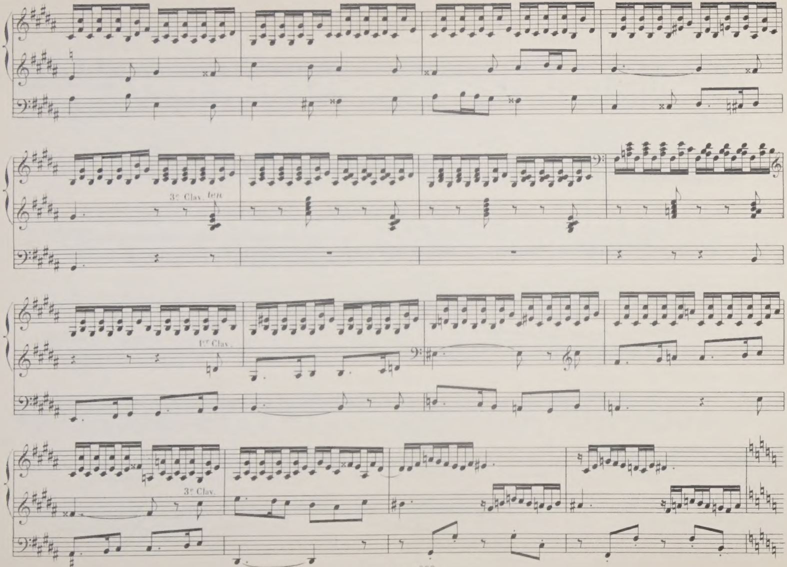
PRÉLUDE

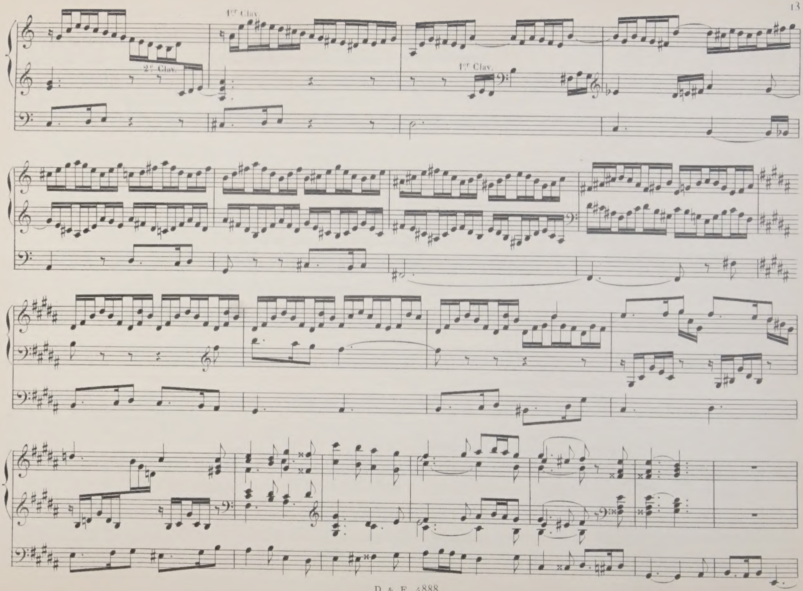
à Mr. A. Guilmant

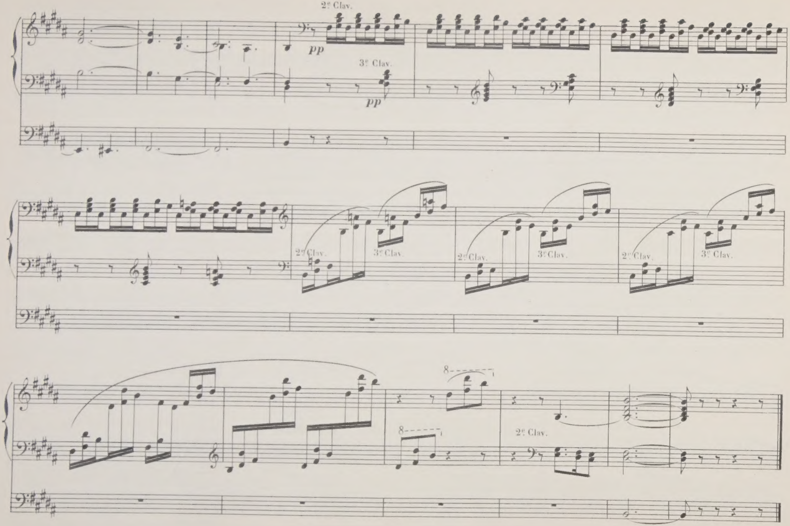
Doux et calme, sans lenteur

N° 2

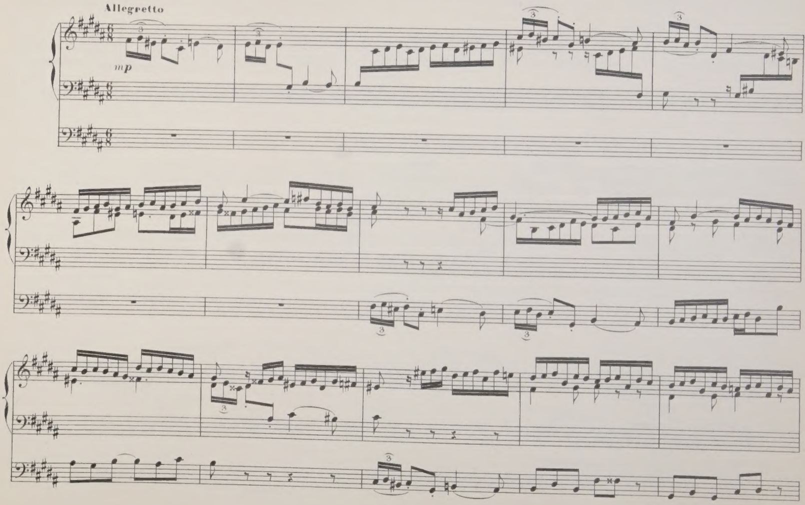


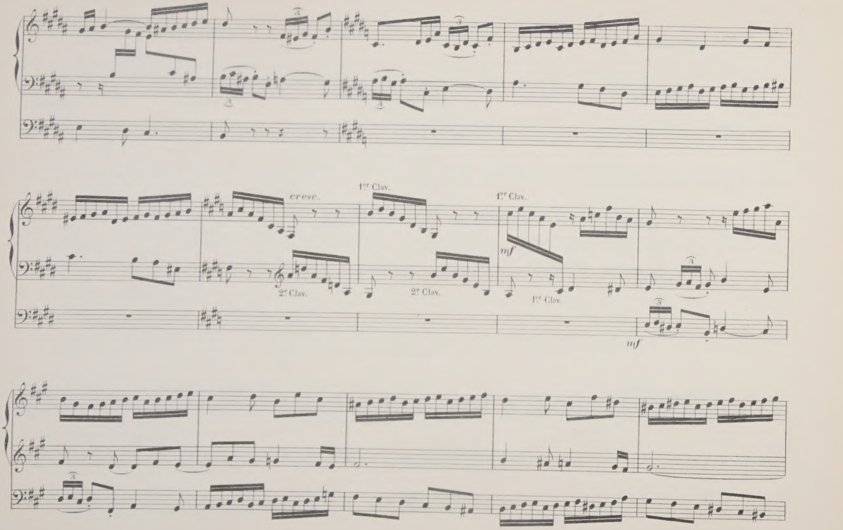

3e Clav.
ten
1er Clav.
3e Clav.

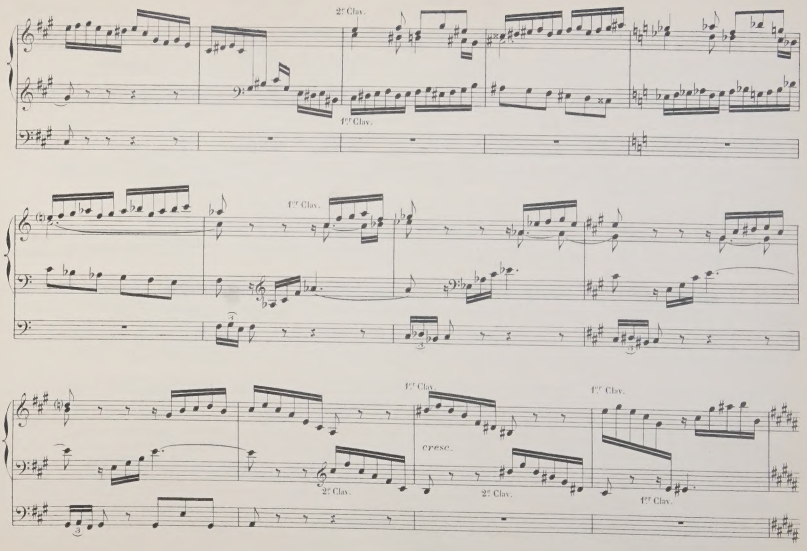

1er Clav.
2e Clav.
1er Clav.

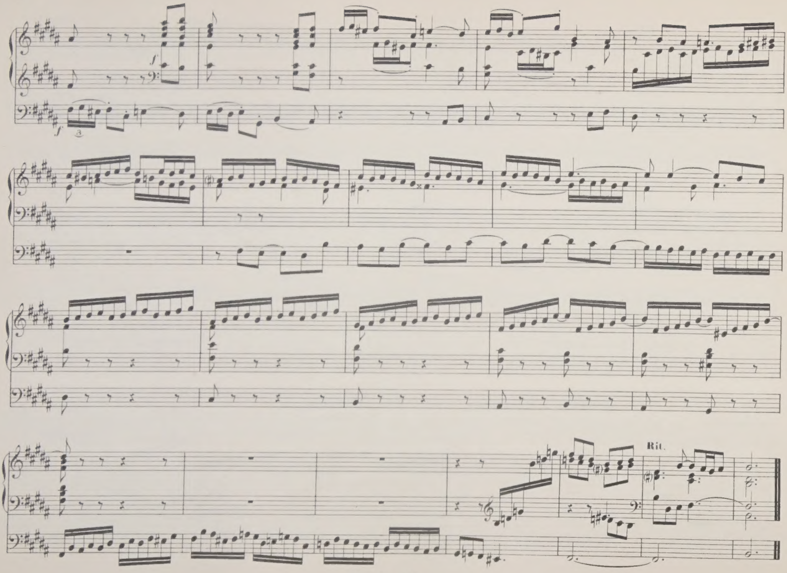

2º Clav.
pp
3º Clav.
pp
2º Clav.
3º Clav.
2º Clav.
3º Clav.
2º Clav.
3º Clav.
8
8
2º Clav.

FUGUE




cresc.
1.er Clav.
2.e Clav.
2.e Clav.
1.er Clav.
mf
1.er Clav.
mf
3

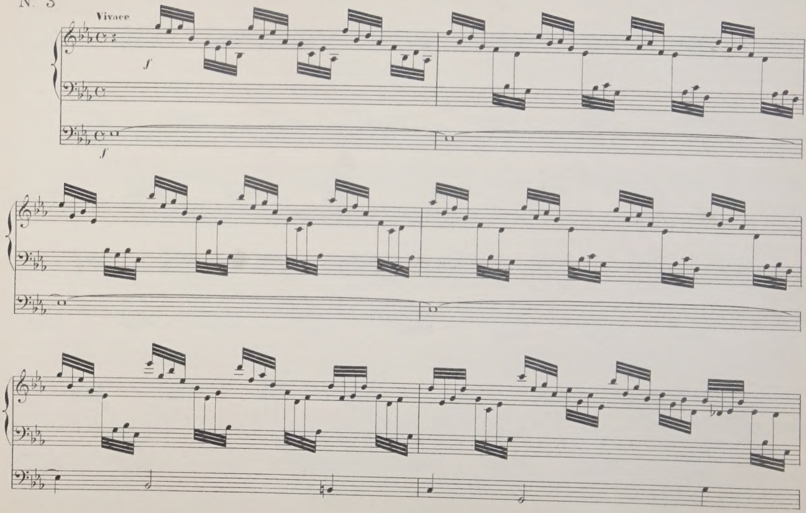

2e Clav.
1er Clav.
1er Clav.
3
3
3
3
1er Clav.
1er Clav.
cresc.
2e Clav.
2e Clav.
1er Clav.

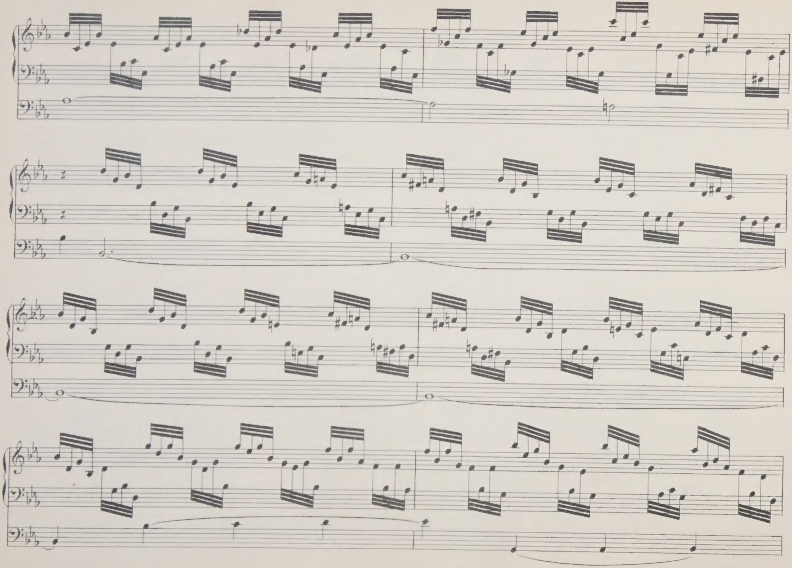

f
f
3
Rit.

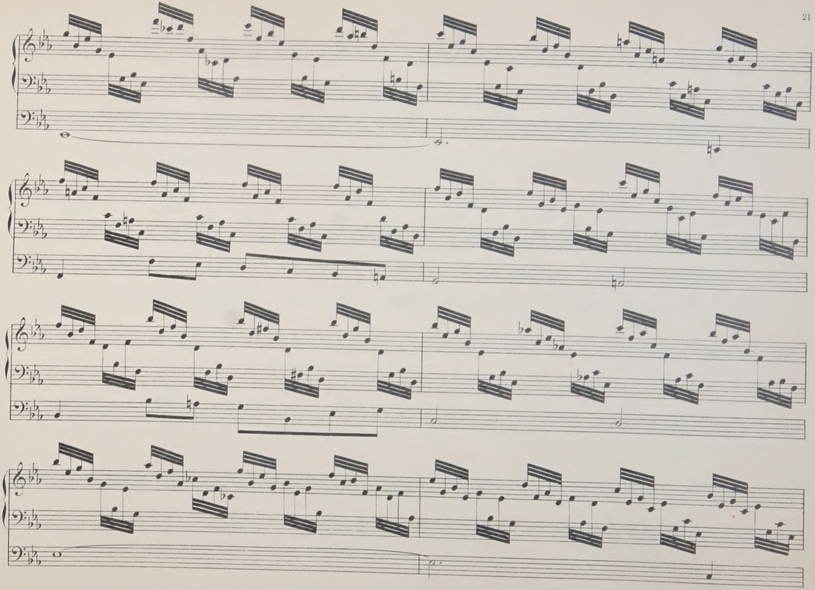
à Mr E. Gigout

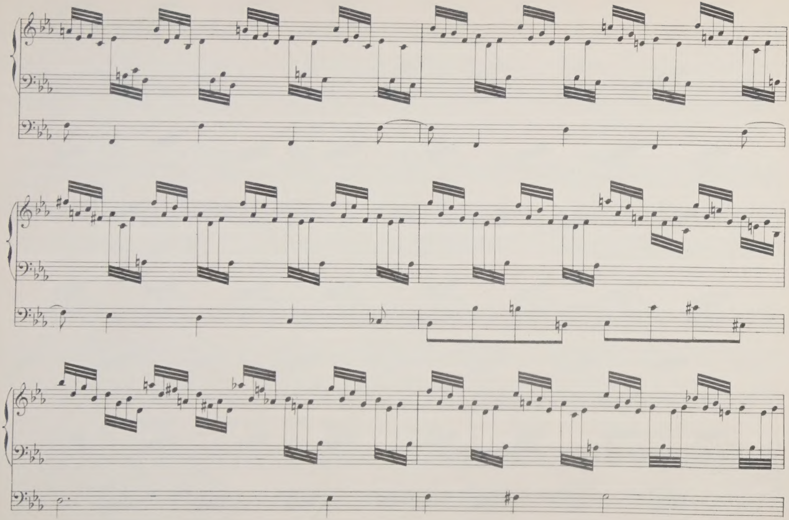
PRÉLUDE

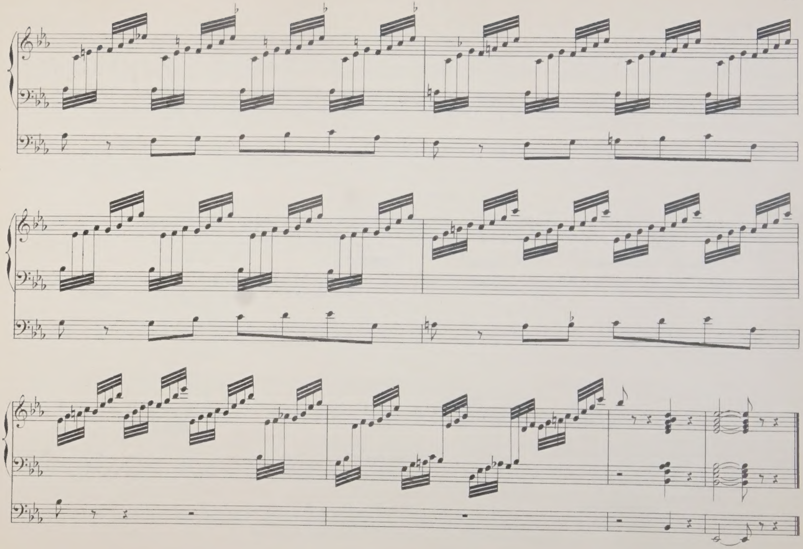
No 3





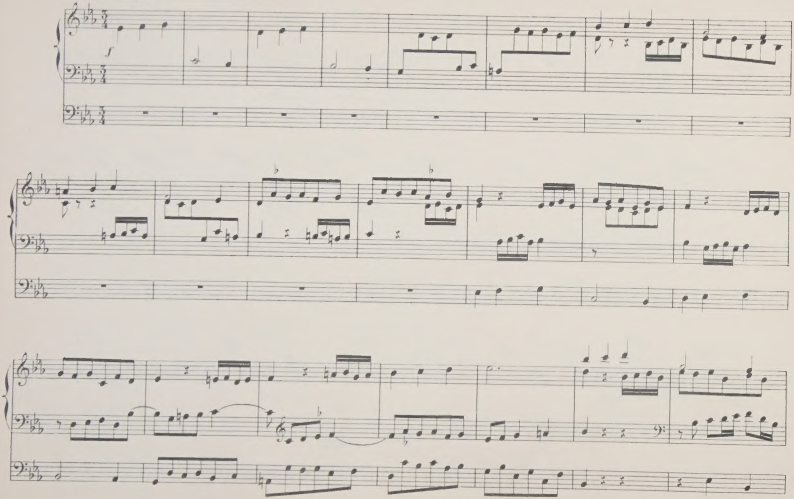


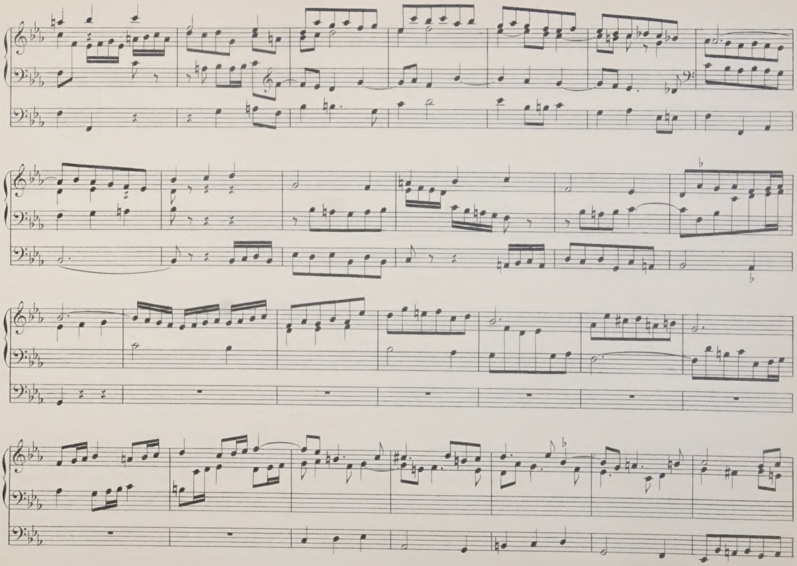


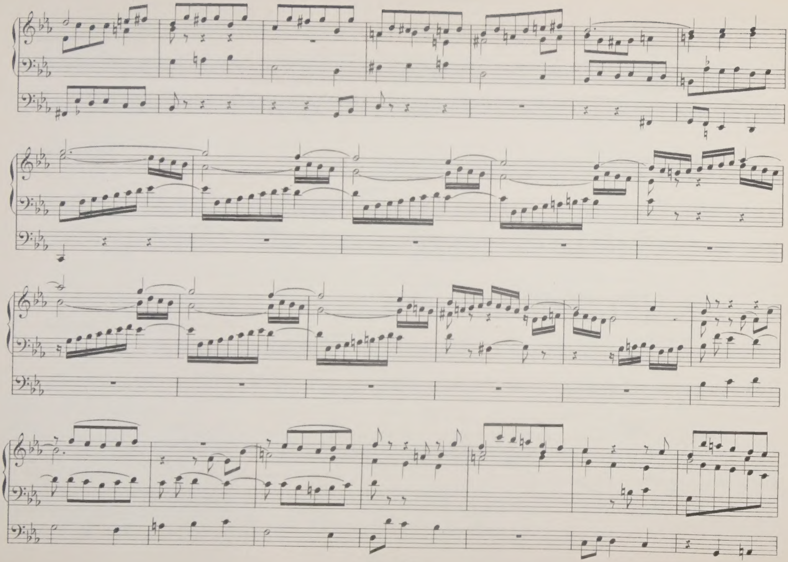


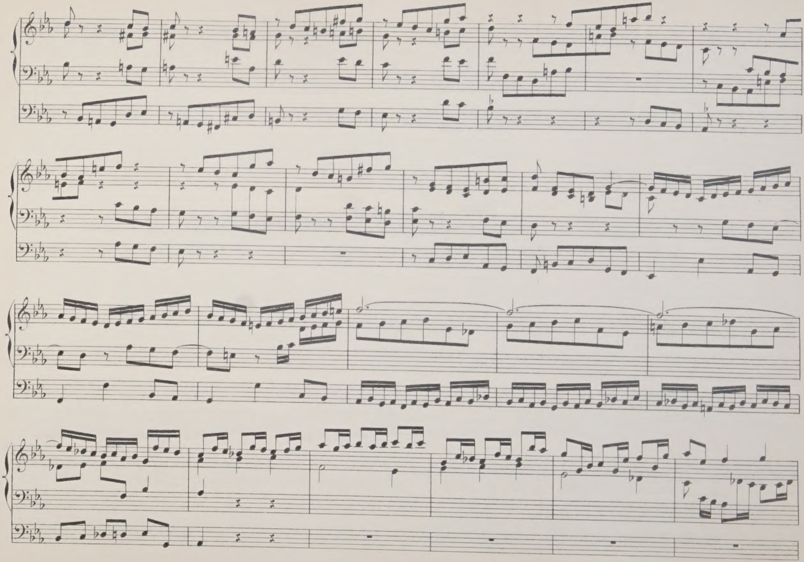
FUGUE

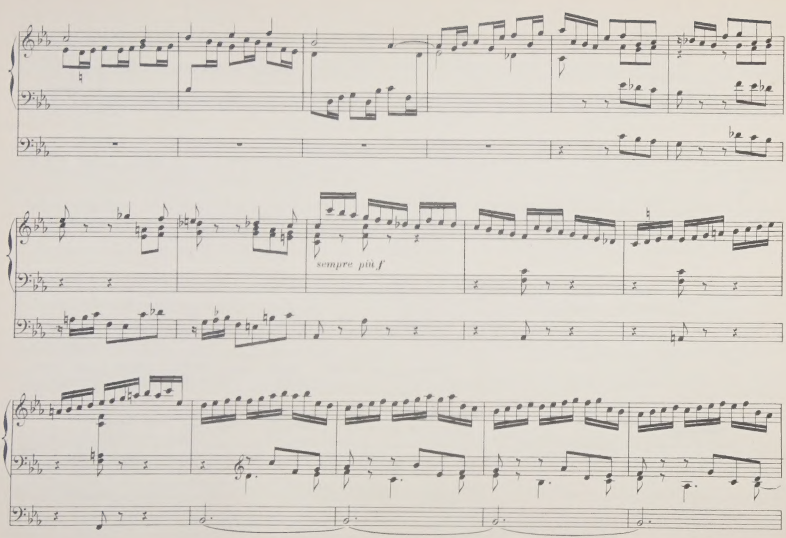
All° maestoso

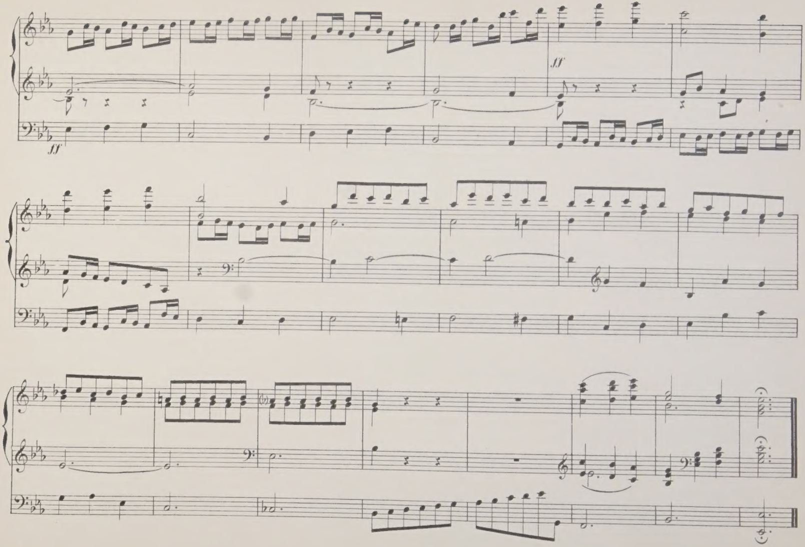









sempre più f


ff
ff

Edition Schuberth No. 3336.

Herrn **Emil Höpner,**
Organist an der Kreuzkirche und Lehrer am Kgl. Conservatorium für Musik in Dresden
hochachtungsvoll zugeeignet.

Präludium und Fuge

(G-dur, fünfstimmig)

componirt für die Orgel

von

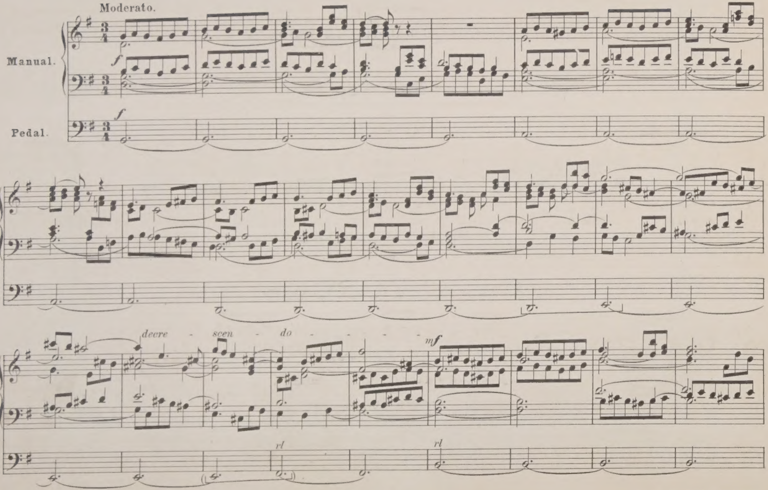
CARL TÜRCKE.

Eigenthum der Verleger.
J. Schuberth & Co., Leipzig.

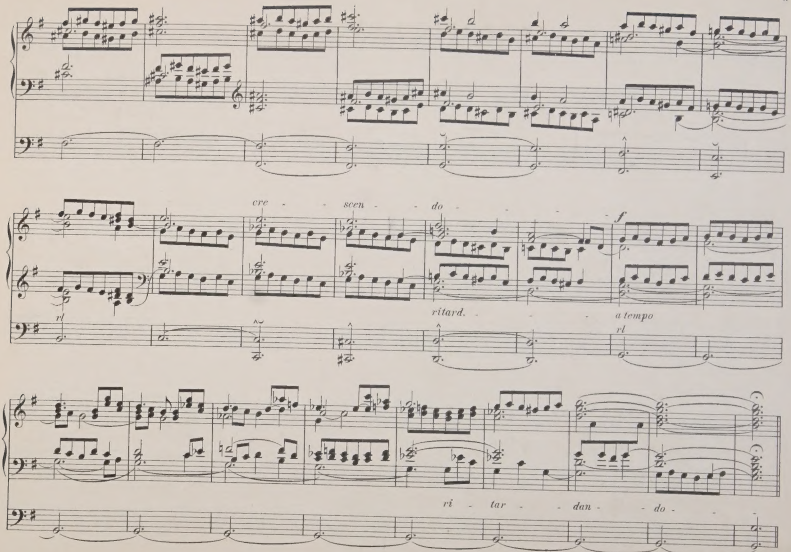
Eingetragen in das Vereinsarchiv.

PRÆLUDIUM UND FUGE.

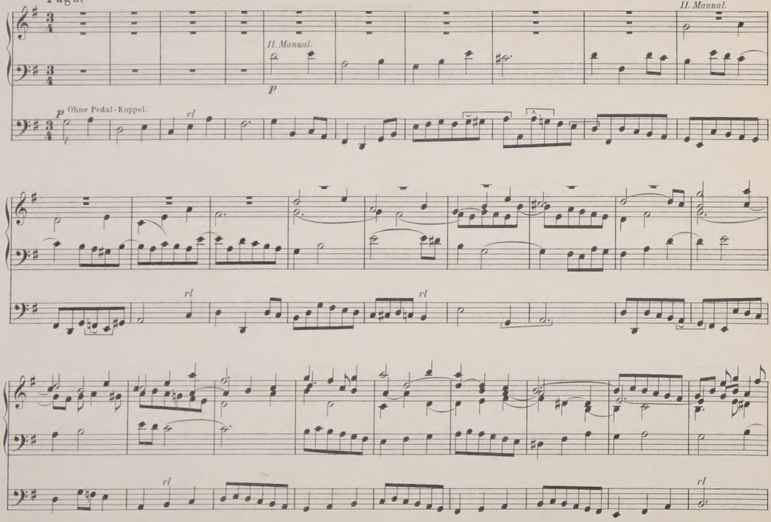
Carl Türcke.

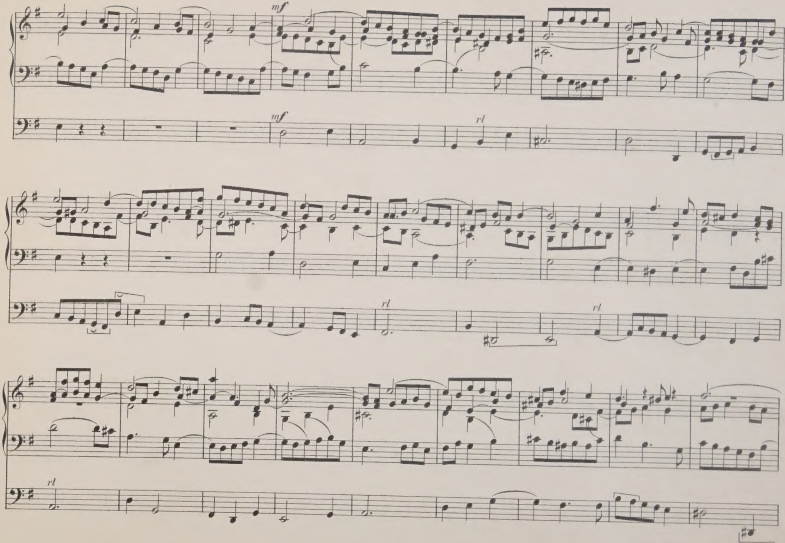


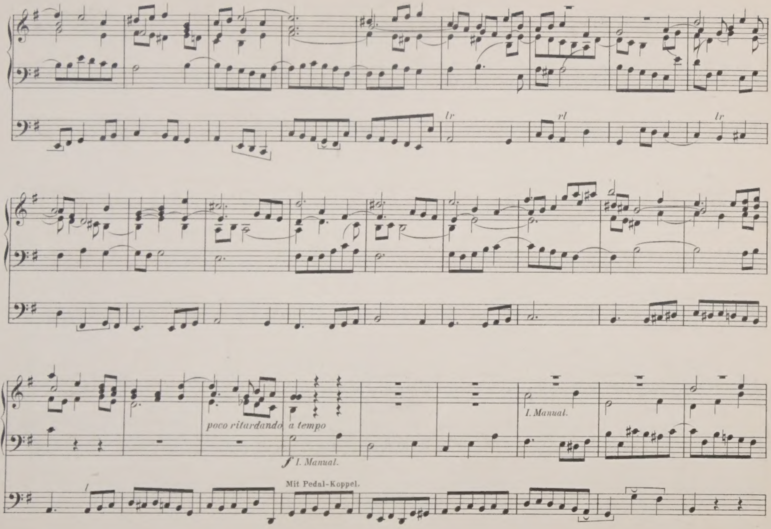
Stich u. Druck v. Oscar Brandstetter, vorm. F. W. Garbrecht, Leipzig.

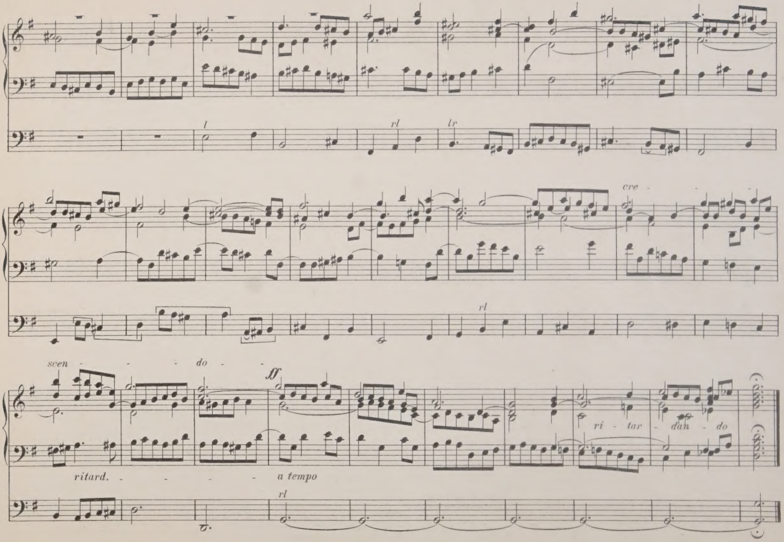

cre - scen - do - - - -
f
rl
ritard. - - - a tempo
rl
ri - tar - dan - do - - -

Fuga.




mf
mf
rl
rl
rl
rl


lr
rl
lr
poco ritardando
a tempo
f I. Manual.
I. Manual.
Mit Pedal-Koppel.
l


l
rl
lr
cre -
rl
scen - - - do - -
ff
ritard. - - - - - a tempo
rl
ri - tar - dan - do

DATE DUE SLIP

DEC 3 1 1986

F. 255

M 13 B118 W84 1868
BACH JOHANN SEBASTIAN
1685-1750
SIX FUGUES FROM DAS
39777078 MUSIC
-000020609186-

M 13 B118 W84 1868
Bach, Johann Sebastian, 1685-
1750.
Six fugues from Das
39777078 MUSIC

B22485